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HOUSE OF COMMONS

Second Session—Twenty-fourth Parliament
1959

SPECIAL COMMITTEE ON

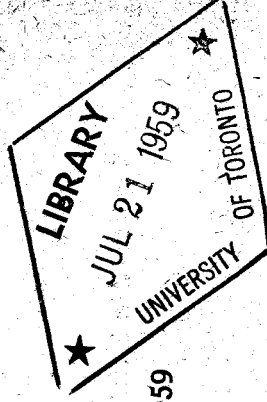
BROADCASTING

Chairman: G. E. HALPENNY, Esq.

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 18

TUESDAY, JULY 7, 1959



CANADIAN BROADCASTING CORPORATION

WITNESSES:

Colonel R. P. Landry, Assistant to the President, Canadian Broadcasting Corporation; M. Henderson, Comptroller; Charles Jennings, Controller of Broadcasting; J. P. Gilmore, Controller of Operations; M. Quimet, Deputy Controller of Broadcasting; and G. Rugheimer, Assistant Director of English Television Networks, Program and Sales.

THE QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
OTTAWA, 1959

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THE QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
OTTAWA, 1959

SPECIAL COMMITTEE ON BROADCASTING

Chairman: G. E. Halpenny, Esq.,

Vice-Chairman: J. Flynn, Esq.,

and Messrs.

Miss Aitken,
R. A. Bell (*Carleton*),
Tom Bell (*Saint John-
Albert*),
Brassard (*Lapointe*),
Mrs. Casselman,
Chambers,
Dorion,
Eudes,
Fairfield,
Fisher,
Forgie,

Fortin,
Johnson,
Kucherepa,
Lambert,
Macquarrie,
Mitchell,
Muir (*Lisgar*),
McCleave,
McGrath,
McIntosh,
McQuillan,

Nowlan,
Paul,
*Pratt,
Pickersgill,
Pratt,
Richard (*Ottawa East*),
Robichaud,
Simpson,
Smith (*Calgary South*),
Smith (*Simcoe North*),
Taylor,
Tremblay.

J. E. O'Connor,
Clerk of the Committee.

*Replaced Mr. Morris, Tuesday, July 7, 1959.

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ORDER OF REFERENCE

TUESDAY, July 7, 1959.

ORDERED,—That the name of Mr. Pratt be substituted for that of Mr. Morris on the Special Committee on Broadcasting.

ATTEST

LÉON J. RAYMOND,
Clerk of the House.

MINUTES OF PROCEEDINGS

TUESDAY, July 7, 1959.

The Special Committee on Broadcasting met at 9.30 a.m. this day. The Chairman, Mr. Halpenny, presided.

Members present: Miss Aitken, Messrs. Bell (*Carleton*), Bell (*Saint John-Albert*), Mrs. Casselman, Messrs. Chambers, Fisher, Flynn, Forgie, Fortin, Halpenny, Johnson, Lambert, Mitchell, Muir (*Lisgar*), McCleave, McIntosh, McQuillan, Pickersgill, Paul and Taylor. (20).

In attendance: Messrs. R. P. Landry, Assistant to the President, Canadian Broadcasting Corporation; M. Henderson, Comptroller; J. P. Gilmore, Controller of Operations; Marcel Carter, Controller of Management Planning and Development; Charles Jennings, Controller of Broadcasting; Marcel Ouimet, Deputy Controller of Broadcasting; R. C. Fraser, Director of Public Relations; Barry MacDonald, Secretary, Board of Directors; J. A. Halbert, Assistant Secretary, Board of Directors; and G. Rugheimer, Assistant Director of English Television Networks, Program and Sales.

Moved by Mr. Pickersgill, seconded by Mr. Forgie,

That,—"At the close of today's meeting, the Committee suspend the hearing of witnesses and proceed without delay to prepare its report to the House".

Following discussion, it was agreed that the motion stand.

The Chairman introduced Colonel R. P. Landry, and called for consideration of Item 2 of Part A of the Committee's Agenda, relating to analysis of costs of television productions.

Messrs. Gilmore, Jennings, Henderson, Ouimet and Rugheimer were questioned concerning the television cost figures produced before the Committee on Thursday, July 2nd.

Copies of a table summarizing newscasting, staff, salaries and other costs, were distributed to members of the Committee and ordered printed as Appendix "A" to the record of today's proceedings.

At 10.00 a.m. the Committee adjourned to meet again at 3.00 p.m. this day.

AFTERNOON SITTING

The Special Committee on Broadcasting reconvened at 3.00 p.m. this day. The Chairman, Mr. Halpenny, presided.

Members present: Miss Aitken, Messrs. Bell (*Carleton*), Bell (*Saint John-Albert*), Brassard (*Lapointe*), Chambers, Dorion, Fisher, Flynn, Forgie, Fortin, Halpenny, Johnson, Lambert, McCleave, McGrath, McIntosh, McQuillan, Pickersgill, Pratt, Paul, Taylor and Tremblay. (22)

In attendance: The same witnesses from the Canadian Broadcasting Corporation as appeared at the morning sitting with the addition of Mr. W. C. Richardson, Director of Engineering; and the absence of Mr. G. Rugheimer.

The Chairman observed the presence of quorum and reported to the Committee the views of the Sub-committee on Agenda and Procedure relating to the disposition of Mr. Pickersgill's motion, and the further study of Item 2 of Part A, and Part H of the Agenda.

Agreed,—That the Committee depart from the regular order of its Agenda and at its next meeting consider Part H—New Developments.

Following the reading of a telegram from Union des Artistes, Association des Realisateurs, Societe des Auteurs Dramatiques and Societe des Artistes de Quebec, who requested an opportunity to appear before the Committee and present a brief, it was agreed that they be advised that this was not possible at the present time but if time permitted, when the Committee has completed its Agenda, they be invited to appear along with those other associations and individuals who have expressed an interest.

Messrs. Gilmore and Jennings answered questions relating to Item 1 of part B of the Agenda—Programming—Newscasting.

Copies of the following documents were distributed to members of the Committee and it was agreed that only those designated by the Chairman should be included as appendices to the record of today's proceedings:

1. Information Service Publications 1957-58 indicating title, number printed, cost and revenue; (See appendix B)
2. Staff statistics—Radio and Integrated Services—1955-59; (See appendix C)
3. C.B.C. Commercial Staff—1956-59—Selected Cities; (See appendix D)
4. C.B.C. Information Services—Expenditures—Staff and Revenue, 1953-1958—Selected Cities; (See appendix E)
5. Sample letters of Engagement:
 - (a) Film Cameraman—English and French;
 - (b) Graphic Designing—English and French;
 - (c) Costume Designer—English and French;
 - (d) Producer—English and French;
 - (e) Set Designer—English and French;
6. International Service of the C.B.C.—sample scripts:
 - (a) Hungarian Language;
 - (b) Russian Language;
 - (c) Polish Language;
 - (d) Ukranian Language;
 - (e) Slovak Language.

The Chairman called for consideration Part C of the Agenda—Programming—Controversial and Political Broadcasting.

On Items 1, 2 and 3, Messrs. Ouimet and Jennings were questioned.

The following documents were tabled:

1. Copies of all agreements between the C.B.C. and trade unions;
2. Original scripts of certain programs broadcast by the International Service of the C.B.C.

At 4.45 p.m. the Committee adjourned to meet again at 3.00 p.m., Wednesday, July 8, 1959.

J. E. O'Connor,
Clerk of the Committee.

NOTE: *Text of the Proceedings recorded in the French language appears immediately following this day's Evidence.*

REMARQUE: *Le texte des témoignages recueillis en français figure immédiatement à la suite du compte rendu des délibérations de la séance d'aujourd'hui.*

EVIDENCE

TUESDAY, July 7, 1959.
9:30 a.m.

The CHAIRMAN: We have a quorum, gentlemen. Mr. Pickersgill?

Mr. PICKERSGILL: Mr. Chairman, I would like to draw attention—I am not asking to have the record reprinted, but I would like to draw attention to a number of errors and misleading features in the record of the last meeting, which I think ought to be recorded at the beginning of this meeting—maybe other hon. members feel the same way—so as to make it intelligible.

Mr. JOHNSON: Misleading statements?

Mr. PICKERSGILL: Perhaps the hon. gentlemen could wait and see what they are; or, perhaps, even read the record.

On page 572, about the fifth or sixth line of the paragraph I am quoted as having said:

But I would like to remind the chair that what we are including here is not internal affairs;—

It should be “discussing”, of course. Then at page 573, and again at pages 574 and 575 there are quotations from the previous day's record, and they are not indented in such a fashion that, in all cases, it is clear which is quotation and which is not. It is almost impossible to follow the sense without some indication of that.

It is not so bad at the middle of page 573 where I said:

I will continue, sir.

Then there are the words:

Then I went on:

And these words are followed by the words I quoted that time:

I would like to ask Mr. Bushnell whether the Prime Minister spoke to him about this program at any time, formally or informally?

Then I quoted Mr. Bushnell's reply:

No, sir, never. I have not spoken to the Prime Minister—had the honour of speaking to him in two years.

This is followed by my second question which I quoted:

Might I ask Mr. Bushnell one other question? Did anyone purporting to speak on behalf of the Prime Minister speak to you about this program at any time?

That brings us down to Mr. Chambers' intervention.

At the end of the page I think it is fairly clear that after I intervened the last time it is all quotation.

But on the next page it is quotation, of course, up to, "That is all the questions I have".

Then the next line:

And that is all I had at that time, because it seemed to me—

Was what I said at the meeting the other day.

Then, again, a little later on, I asked a second question which is quotation. The chairman intervened.

I am glad we have one.

That is not part of the quotation, but what he said the other day. I went on reading the quotation from the previous day.

On the next page, where Mr. Robichaud spoke the second time—immediately after that it says:

Mr. PICKERSGILL: Before there is a motion to adjourn, I would like to understand whether or not these hearings are over?

Down to Mr. Chambers, that is quotation, again by Mr. Robichaud, though it looks as though I had intervened at Thursday's proceedings, that the chairman had and that I had again.

There are a few other small things that, really, though they are small in one way they do not make sense as they stand.

On page 577, my last intervention:

I am sure you would not want to misrepresent what I said. Since he—

That is, Mr. Bell—

—has said what I understood—

It should be: "said what he understood", instead of, "what I understood".

The CHAIRMAN: It should be, "what he understood I was saying."

Mr. PICKERSGILL: Yes.

At page 580, my second intervention.

Mr. TREMBLAY (*Interpretation*): You can find it yourself.

Mr. PICKERSGILL: I cannot.

I said, "I cannot find it"—and that means something quite different from "I cannot."

It is hardly worth pointing this one out, but at one place on page 587 it says:

proper form—

It should be, "forum".

In my intervention, the second last one on that page, it does not make any sense at all the way it is now.

I think what was actually said, or the sense of what I said was: "I also said it should go on until we get at the truth and the whole truth". The next three words should be struck out, "that is because" and then, "and I believe both these witnesses would help us to get at the truth".

Then the beginning of the next intervention:

I am going to come to that evidence.

I do not think the word "evidence" should be there, because it does not relate to evidence at all.

Then on page 590, my first intervention, it reads:

I would point out, if Mr. McIntosh will look at the very first day's proceedings, he will find a reminder—he will find that the chairman reminded the committee—

It should not be "the chairman" but, "that I reminded the committee".

There are some little typographical errors.

Then at page 598, line 2:

—and should interfere with the internal documents,—

It should be, "the internal management". The word, "documents" is in error.

Thank you very much, sir.

Mr. TREMBLAY (*In French—not interpreted*).

Mr. JOHNSON: I have a correction to make.

The CHAIRMAN: Yes, Mr. Johnson?

Mr. JOHNSON: At page 591 of the committee reports, No. 17, Thursday, July 2, 1959, at the start of the second line, I am quoted as saying:

I am against the motion and I shall vote against it. If we are going to bring Mr. Nowlan or everyone whom the Liberals or the C.C.F. members of this committee wish to put on the grill let us add to the motion.

And this should be quoted: "and all those who have any grievance against the C.B.C."

Then there is a period. I carry on:

When we spoke about bringing Mr. Peers,—

It should read: "I suggested should be invited all those who claimed there was at any time political interference with the C.B.C.".

The rest should be deleted:

—there was no one who had any objection against the management of the C.B.C.

The CHAIRMAN: Any other corrections in the record?

Miss Aitken and gentlemen, I want to introduce Colonel Landry, who is assistant to the president of the C.B.C.

Mr. TREMBLAY (*In French—not translated*).

Mr. PICKERSGILL: Before you do that, I was rising on a point of order, and my point of order was to make a motion—which I do not propose to debate, or anything else—seconded by my colleague, Mr. Forgie, that at the close of these meetings the committee suspend the hearing of witnesses and proceed, without delay, to prepare its report to the house. I do not mean, necessarily at eleven o'clock but whenever the committee would feel disposed to close it. The purpose is obvious.

The CHAIRMAN: Does anybody wish to speak to the point of order? There is only one thing I would suggest, that I think it is a little premature, your motion, because before we can start to prepare a report we will have to get suggestions from every person here.

Mr. PICKERSGILL: It is the hearing of witnesses this motion refers to, only.

The CHAIRMAN: Does anybody wish to speak to it?

Mr. McINTOSH: Why is it necessary; why is this motion necessary?

Mr. PICKERSGILL: My suggestion is, if we are going to cooperate—as we in the opposition want to—with the leader of the house trying to finish the business of the house next week, it is very important this committee should get its report prepared so it will be available at the time the estimates of the corporation are before the house.

Time is really running out on us, and we obviously cannot conclude the agenda mapped out.

Presumably, in our report we will ask to have the committee reconstituted again next session.

Mr. McINTOSH: Could we not have an understanding, because something may crop up which we may have to, or desire to call witnesses on; and if we carry this motion we cannot do it.

Mr. PICKERSGILL: I am perfectly prepared to let the motion stand for the time being.

Mr. BELL (*Carleton*): It seems to me we would save time by letting the motion stand until the end of today's proceedings. Then we will see how far we have got ahead, and then we could discuss the matter.

Mr. PICKERSGILL: I am quite prepared to do that.

The CHAIRMAN: We will do that then.

Mr. TREMBLAY (*In French—not translated*).

The CHAIRMAN: Is this on a point of order, Mr. Tremblay?

Mr. TREMBLAY: A question of privilege, Mr. Chairman.

The CHAIRMAN: Very well.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I would like to know if you have received a telegram from the Union des Artistes—the artists and performers union—of Montreal, asking that the Union des Artistes appear before the committee?

The CHAIRMAN: When I arrived in my office this morning I was given the telegram, and my intention is to bring it up before the steering committee, at a meeting we will have later today.

Mr. FISHER: Could you explain the point of privilege? I have not got it.

The CHAIRMAN: That is rather a good question.

Mr. CHAMBERS: Like Mr. Pickersgill's point of order, it was really a motion.

The CHAIRMAN: May I introduce to you Colonel Landry, who is assistant to the president of the C.B.C. Mr. Bushnell will not be with us today. Colonel Landry has with him the necessary people from the C.B.C. to answer any questions you may have.

I was wondering if we have any questions on these television program costs and recoveries which were tabled last week? That is Item No. 2 in Part A of our agenda.

If there are no questions on that, I think we should move on to B(1). That is under the heading, Programming-Newscasting (1) Comparison by location of news service showing: (a) number of staff, and (b) annual cost for (i) radio; (ii) television, for the last three fiscal years.

Mr. FORTIN: I have a question on that.

The CHAIRMAN: Mr. Fortin has a question on these costs. On No. 1, Mr. Fortin?

Mr. FORTIN: On No. 1.

The CHAIRMAN: We will revert to No. 1, gentlemen.

Possibly, if we have questions on that, Mr. Landry has a short statement that might answer those questions.

Colonel Landry, please, gentlemen.

Colonel R. P. LANDRY (*Assistant to the President of the Canadian Broadcasting Corporation*): Mr. Chairman, as you have said, the corporation tabled with this committee last Thursday the television costs and recoveries sheets for live Canadian production of its English and French networks.

These, as had been expected, gave rise to a good deal of comment. Among the criticisms which have come to the attention of the corporation is one which has arisen because of the inadvertent omission in the press of the figures paid to private stations for commercial programs. The total payments

from sponsors are made up of payments on account of CBC stations and on account of private stations. The latter figure is shown at the bottom of the cost sheet for programs which are sponsored.

An example might be given in the case of sheet No. 64 for the Canadian produced English network program, "Showtime". Overlooking the payment to private stations, it seems that the sponsor's payments amount to \$10,217, whereas in reality the proper figure would be \$12,251 which is obtained by adding the \$2,034 payment to private stations which is noted at the bottom of the cost sheet.

Now, Mr. Chairman, in order to contribute to the discussion of the material, we thought it might be well if we had Mr. Jennings state to you briefly the policy which the CBC follows in regard to its television network programming. After this, we would like to have Mr. Gilmore present a few points on the position of a Canadian network producing and selling live television programs. Finally, for the specific consideration of our commercial operations in television, we would like to introduce Mr. Gunnar Rugheimer who is Assistant Director, English Television Network for programming and sales.

Section B

That completes our returns in connection with section A. Mr. Chairman, we have a return which has been produced in answer to No. 1 of section B. Would you like to have that distributed at this time. Mr. MacDonald has supplied it in 75 copies to the Clerk.

Would you like to have these distributed at this time?

The CHAIRMAN: Yes. The clerk has them and they will be distributed. We are on A-2.

Before we call on Mr. Jennings and Mr. Gilmore, perhaps in the interests of saving time we might have Mr. Fortin's question at this time.

Mr. FORTIN (*Interpretation*): Well, Mr. Chairman, on page 21 of the report I notice there is no amount indicated for talent payments. I am referring to the program Point de Mire.

I recall that during the inquiry we had a report on the programming indicating that \$700,000 had been set aside for talent, whereas in this last report, referring to page 21, there is no amount indicated for talent as regards performers on the Point de Mire program. I would appreciate information in this connection.

Mr. LANDRY: Mr. Gilmore will answer that question.

Mr. P. GILMORE (*Controller of Operations*): On this particular program we have, as you are aware, different editions each week. With one program, such as the example given some weeks ago, we had four or five performers. It escapes me just how many we had at that time or what total was given. When we considered the format of the cost sheet which you have before you, the point was raised under "talent" of what we should do, or what was desired where only one person appeared, in view of the fact that you have not forced us to give a single payment, that is, when a single individual appeared on a single occasion. It was agreed at that time that where we had a program with only one performer, we would enter it under production cost with the rest of the production costs.

The CHAIRMAN: That is right. That was a decision of the committee earlier.

Mr. MUIR (*Lisgar*): I have some questions to ask. My first question is this: does the producer submit a budget of his show to the financial committee, the management, for approval before the show?

Mr. GILMORE: The format of preparation of budgets is to produce approximately two months before a given quarter a complete schedule for each network and each station. These schedules show the origination and the responsibility of each station, as to what it will cost, and these are presented in the form of a budget per program and for the total.

Mr. MUIR (*Lisgar*): My second question is this, and it is partly answered: does management put a ceiling on the cost of sponsored or of non-sponsored shows?

Mr. GILMORE: Yes. Based on a schedule which is drawn up for the content of any program, station management tries to establish within artistic requirements a ceiling for that given program. Program cost reports come in each week, and the producer's performance is judged partially on the result of that performance.

Mr. MUIR (*Lisgar*): My third question is this: is the price to the sponsor arrived at by negotiations with one company or with various companies?

Mr. GILMORE: This is a very broad question and if you will pardon me, I may employ some advertising jargon. On a certain day we go on the street with our programs. We may have five or six new programs in a year and they will have tentative price tags on them. We will knock on doors and in this way present the same program to a number of people, except with respect to those with whom we may have continuing relations, such as clients with whom we have continued from year to year pretty successfully.

Mr. MUIR (*Lisgar*): My next question is: is an attempt made to have more than one company share the cost of a more expensive show?

Mr. GILMORE: Yes sir. We have several programs which have alternate sponsorships; there will be one sponsor one week, and another sponsor the next week.

Mr. MUIR (*Lisgar*): Is there any attempt made to give each company value for its money? For example, do you charge one company 50 per cent where you might charge another company for the whole cost of the program, or do you give them all what they pay for?

Mr. GILMORE: I wonder if we are not getting into the relationship between salesman and sponsor? Perhaps Mr. Rugheimer will speak to this.

Mr. GUNNAR RUGHEIMER (*Assistant Director of Television Network, English, Programming and Sales*): We charge what the traffic will bear, and we try to find whatever sponsor is available.

Mr. BELL (*Carleton*): When you go on the street at the beginning of the season does your price tag include all the production and distribution costs, or is it the price tag that is on this list which is tabled.

Mr. RUGHEIMER: We separate the program package from the charges for distribution and station time. These latter charges for distribution and station time are based on the hour of the day, the distribution across the country by full network or by partial network, the number of programs involved, the length of the programs and such factors as these which are subject to mathematical formula. The single program package is the basis of negotiation.

Mr. McINTOSH: One of the speakers said that they went out and tried to sell to alternate sponsors. In regard to page 72, P.M. Party I noticed they charged "others" \$1,990 for this show, and the people of Canada \$13,000. If there had been a second customer, would you have charged him same price, \$1,990

Mr. RUGHEIMER: This was sold on a partial sponsorship basis. We only got one-half of the program sold, on one day per week. When it is a one day per week program we would sell in that form, yes.

Mr. BELL (*Carleton*): You sold one-sixth of what you were ready to sell?

Mr. RUGHEIMER: That is correct.

Mr. McINTOSH: In other words, if you could get other sponsors, you might have perhaps four or five sponsors. You might have almost six additional sponsors for the same week.

Mr. GILMORE: There was a possibility of that, but we were not successful in selling that vehicle.

Mr. JOHNSON: Speaking on this question of sponsors, do you sustain a program for many years or many seasons usually?

Mr. GILMORE: Mr. Chairman, we have here a fundamental question of the service. If I may go right back to the start of television, may I say we started with no sponsors. We designed a schedule which we thought was a balanced schedule for the amount of money and the time we had in 1952. Then we brought in sponsors as we were able to sell shows.

One very excellent example is C.B.C. Theatre, a one-hour drama on the English network. This was a C.B.C. program a priori, from the start. It was sponsored in the second year of our existence by General Motors, and for the next season. Then they dropped it. The fourth year they came back with G. M. Presents and it has stayed that way ever since.

I want to make that point strongly to emphasize that the corporation saw its responsibility for providing a one-hour drama in the English network service, whether or not we could sponsor it. That illustrates the point of view we have in presenting a service.

Mr. JOHNSON: Would you go up to three or four years in sustaining a program without a sponsor?

Mr. GILMORE: If the program was of a certain type. Perhaps Mr. Jennings would answer that question.

Mr. CHARLES JENNINGS: (*Controller of Broadcasting*): We put out an over-all program service, as I explained earlier, in talking about our concept to present a service to inform and entertain. Not only do we put on some programs in the entertainment field which we know will not be susceptible to attracting advertisers, but indeed our policy prevents many of these programs in the field of news and opinion being sold at all. We do, in the over-all service, put out programs which will not attract an advertiser because they may not have the kind of appeal which the advertiser may want or we may refuse to sell them.

Mr. JOHNSON: May I take an example. Let us take a program like Point de Mire on the French network which we have had for the last three or four years without sponsors. I think it started in about 1955-1956.

Mr. MARCEL OUMET (*Deputy Controller of Broadcasting*): It was about the fourth year this year.

Mr. JOHNSON: We might compare it to a program like Pays & Merveilles.

The CHAIRMAN: On what page?

Mr. JOHNSON: Point de Mire is on page 21 and Pays & Merveilles is on page 35. As I understand it Pays & Merveilles has had a sponsor since it originated.

Mr. OUMET: Not quite since it originated, but very soon after—a year after.

Mr. JOHNSON: In Point de Mire, would it be because of the particular type of the program that there were no sponsors?

Mr. OUMET: Because it was definitely opinion broadcasting. According to the policy of the C.B.C. we do not sponsor such broadcasting. A program like Pays & Merveilles is not considered opinion broadcasting because it deals

mostly with recital of some person's experiences overseas and so forth, accompanied by a film which they took themselves. It is sort of a travelogue. That is why we consented to Pays & Merveilles being sponsored.

Mr. JOHNSON: Could a program like Point de Mire be left over and be replaced by a program which could attract sponsors?

Mr. OUIMET: Certainly it could be.

Mr. JOHNSON: Would that be the reason for the rumour that this program will not come back next fall?

Mr. OUIMET: No, it is not.

Mr. JOHNSON: Would it be a difference of opinion between the management at Montreal and the commentator?

Mr. OUIMET: No, I do not believe so. I think it was strictly a program decision.

Mr. JOHNSON: Would the commentator's attitude during the strike be of any importance to management in Montreal in taking this program off the schedule?

Mr. OUIMET: No; I do not feel so.

Mr. JOHNSON: Thank you. In this program at page 35, Pays & Merveilles, I see that the talent is two persons at \$300; that is the guest and the commentator?

Mr. RUGHEIMER: Yes.

Mr. JOHNSON: Does the commentator have any other amount paid to him, for instance in the item, program production?

The CHAIRMAN: You mean, is all talent included in the \$300.

Mr. JOHNSON: Yes.

Mr. GILMORE: Yes; that would be inclusive of any writing or performance he would do himself.

Mr. JOHNSON: What is the meaning of technical, \$270? Is this only a matter of cost accounting there?

Mr. GILMORE: That is the charge for the services of the technical operators and the equipment for that period of time for that program.

The CHAIRMAN: It is a bookkeeping entry?

Mr. GILMORE: Indeed. It is a cost accounting figure.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, on page 10 of this report we have the details in respect of the program Music Hall for the program of March 22, 1959. The taxpayers' funds were used to pay \$12,683. Could I have an explanation as to the manner of proceeding with that type of program in which Labatt's brewery is the sponsor. How did they ask for \$12,683 of the taxpayers' money for this program when it is a sponsored program?

Mr. GILMORE: Mr. Chairman and Mr. Tremblay, may I come back one year ago to the time when Music Hall was kept on a schedule with no sponsor. At that time the Music Hall production in Montreal, as you probably are aware, was placed in the schedule opposite the Ed Sullivan show and frequently outdrew the Ed Sullivan show in Montreal. At that time it was purely C.B.C. programming. For this season we were able to interest a sponsor on the basis of paying station time plus the program package of \$5,100. On that basis the deal was made.

The question in these package program costings is obvious—how we came to \$5,100 and what leads us to charge that amount of money on, let us say, a \$15,000 or \$20,000 program. The answer is very simple; it is supply and demand. For a fraction of \$5,100 a sponsor can purchase what is called in

the trade a first-class film to fill that period. That is what we are competing with. We want to interest sponsors in contributing to live Canadian production and this is the manner in which we have been able to do it.

The CHAIRMAN: Is it possible that next year you might have two sponsors for that program?

Mr. GILMORE: Yes, and it is possible we might be able to jack up that package cost a bit.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I understand the explanation just given to us by the C.B.C. representative, but I cannot understand why we have to pay two-thirds of the program so as to advertise the products of Labatt's brewery, and I would like to have an explanation of that.

Mr. GILMORE: It is the opposite way, as we see it. A given sponsor is contributing one-third of the cost of what would otherwise be a full cost to the corporation to produce that program.

Mr. TREMBLAY (*Interpretation*): Could you not find another sponsor who could pay more?

Mr. GILMORE: The answer in this particular case is definitely no; we have tried.

Mr. FORTIN: I understand as well.

Mr. TREMBLAY (*Interpretation*): Could you tell us, in the case of Music Hall—

Mr. PICKERSGILL: Mr. Chairman, I have a supplementary question in connection with the same question of which Mr. Tremblay was speaking, and it is this: would the C.B.C. put on this program, whether or not it had a sponsor?

Mr. GILMORE: Yes, we would. We feel that it is a vital part of our French network service.

Mr. PICKERSGILL: In other words, anything you receive from a sponsor is a relief to the taxpayer?

Mr. GILMORE: Yes.

Mr. TREMBLAY (*Interpretation*): Well, Mr. Gilmore, could you please tell me if it is possible to find another sponsor in another province? Supposing that you put on this program somewhere other than in the province of Quebec, could you have found a sponsor other than Labatt's brewery?

Mr. GILMORE: We would have to, because beer advertising is not permitted in other provinces.

Mr. OUMET: Mr. Chairman, may I say that this program is being viewed in Ontario and Manitoba, and we are not able to find a sponsor.

Mr. TREMBLAY (*Interpretation*): Well, Mr. Gilmore, I see here that for Music Hall of March 22, the total cost is given as \$18,000. Could you tell me if the average cost of this program is always the same—if each program of Music Hall costs around \$18,000?

Mr. GILMORE: The average is slightly below this figure. This was chosen as simply being in that particular week, and happened to be that particular program.

Mr. JOHNSON: Well, in connection with page 10, Mr. Gilmore, you said, if I understand you right, that a film would cost much less than this if it was on the same hour as the Ed Sullivan program. Would it be possible to change the hour of the program "Music Hall" so that you could get a sponsor—I understand that the very fact the Ed Sullivan show is on the English network that it would prevent many English and French-speaking people seeing the program

"Music Hall", and a sponsor would not consider this time very good for advertising. Would it be possible to change the hour and thereby get a better result and a larger amount from the sponsor?

The CHAIRMAN: Mr. Gilmore said this was outdrawing the Ed Sullivan show at that time.

Mr. GILMORE: Of course, it is shown only by kinescope in the other parts of the country; but on the French network it does outdraw the Ed Sullivan show where there is a signal available to the English network. In answer to your specific question, I must say this is a matter of program judgment and scheduling. It seems to have been very successful on the French network.

Mr. TAYLOR: Was not that brought out earlier?

Mr. TREMBLAY (*Interpretation*): On a point of order, Mr. Chairman. I would like to point out at this stage that we have here a copious report and that a whole series of questions is relevant to it. I would like the committee to consider giving all the time necessary for the purpose of putting questions connected with what has been brought to light in this report. Therefore, I would like to ask that we be given all the time necessary in this connection.

Mr. PICKERSGILL: Mr. Chairman, on a point of order, an agenda was drawn up some time ago, and we were proceeding on that agenda. There are many of us who think there are many more important items on that agenda having to do with general policy that should have priority over a detailed consideration of something which, after all, is the responsibility of management and is not policy at all. I suggest, Mr. Chairman, that we should go on with the agenda as laid down by the committee and, if there is time later on, come back to this item.

The CHAIRMAN: I was going to say there are also over thirty other people on the committee and it is impossible, Mr. Tremblay, to give you the full time of the committee—I mean the Chair cannot consider you more important than these gentlemen over here or the honourable lady down at the end of the table. I noticed Mr. Taylor had his hand up and I recognized him.

Mr. TREMBLAY (*Interpretation*): Well, Mr. Chairman, far be it from me to try to take up all the time of the committee; but you must recognize, Mr. Chairman, with me, that we have a most important document which should be helping us to find out what is being done with the taxpayers' money, and that is why we must have this information. As for Mr. Pickersgill, he is in a very poor position to say we should look into the management of the C.B.C., considering his diversion tactics of last week, when he stopped us from seeing what was being done with the taxpayers' money.

Mr. PICKERSGILL: On a question of privilege; I was not responsible for the clandestine political influence on the C.B.C. that made that diversion necessary.

The CHAIRMAN: Mr. Tremblay, I will be back to you later. Mr. Taylor, have you a question?

Mr. TAYLOR: Mr. Chairman, it is a general question. Is it my understanding that the salesmen in the C.B.C. are not paid a commission?

Mr. JENNINGS: They are on salary.

The CHAIRMAN: Yes, that was given in the evidence before.

Mr. TAYLOR: Then, there might not be any real incentive.

The CHAIRMAN: That question was asked previously.

Mr. TAYLOR: Would it be possible to get the costs of producing these American shows in Canada; for example, the Ed Sullivan show?

The CHAIRMAN: It is not produced in Canada.

Mr. TAYLOR: I know—shown in Canada? What is the cost of showing the Ed Sullivan show?

The CHAIRMAN: To the network on the other side?

Mr. TAYLOR: That is right.

Mr. GILMORE: Mr. Chairman, Mr. Taylor: There is no cost at all to the Canadian Broadcasting Corporation of producing American shows or bringing them into Canada, with one small exception. I believe there is an hourly line charge between Buffalo and Toronto, which is under \$100 an hour, something of that order.

Mr. TAYLOR: Is there a profit to the C.B.C. on showing the Ed Sullivan show?

Mr. GILMORE: Yes.

Mr. TREMBLAY (*Interpretation*): I have another question, coming back again to Music Hall. Could you tell me if this program aims at encouragement of Canadian talent?

Mr. OUMET: I believe the statistics which I gave to the committee some time ago definitely indicate that all programs of the C.B.C. have in mind the encouragement of Canadian talent, including Music Hall.

Mr. TREMBLAY (*Interpretation*): Could you give us the precise statistics in the case of Music Hall?

Mr. OUMET: I have not got them with me. If necessary, I could get them.

Mr. TREMBLAY (*Interpretation*): We know from experience that a great many foreign performers appear on the program Music Hall.

Mr. OUMET: If I remember well from memory, there were 78 engagements all told in 1958, out of 10,000 programs—no, not as many as 10,000 programs, because 10,000 would include the English programs. I do not believe this is a very strong proportion of foreign artists.

Mr. TREMBLAY (*Interpretation*): What are the fees you pay the foreign performers as compared with Canadian performers?

Mr. OUMET: This, again, varies with the popularity of the individual concerned.

Mr. TREMBLAY (*Interpretation*): What are the criteria for popularity: what are the popularity ratings?

Mr. OUMET: I do not think you can discuss the popularity here of Edith Piaf or Jean Sablon or all these artists who have an international reputation. Canadian artists who have an international reputation are paid, generally, as well.

Mr. TREMBLAY (*Interpretation*): That is precisely the type of answer that tells us absolutely nothing whatsoever.

Mr. PICKERSGILL: Just plain common sense.

The CHAIRMAN: I do not think that is quite fair, Mr. Tremblay.

Mr. JOHNSON: I have a supplementary question, Mr. Chairman. Is it true that in the case of foreign artists, especially from Europe—you mentioned Jean Sablon—the C.B.C. pays the travelling expenses from Europe to Canada back and forth for many of them?

Mr. OUMET: I would say, in most instances, no. Actually, we take advantage of the fact that they have been brought in by other organizations,—impressarios, night club and so forth. We take advantage of the fact that they happen to be, not only in Canada but in North America. Edith Piaf was brought in, I believe, by the leading hotel of New York, the Waldorf Astoria. She was brought in by the Waldorf Astoria; she fell ill; she was engaged by the Ed Sullivan show, and in turn we engaged her in Music Hall.

This is something we have to take advantage of, because otherwise we just could not meet the prices these people ask. Some of these performers ask as much as \$10,000, and they will get it on some American shows; but they are not getting anything like this on Canadian shows.

The CHAIRMAN: Gentlemen, I suggest we are getting many miles away from this statement. This is a breakdown of costs that were recovered from advertisers. It has nothing to do with whether we import talent, or do not import talent.

The reason of the Smith motion, if you recall, was to find out the costs and recoveries. Let us have questions on costs and recoveries.

Mr. JOHNSON: May I speak on this?

The CHAIRMAN: If it is on this line, yes.

Mr. JOHNSON: Talking about costs, we are aware of some charges in Montreal—and those charges were made specifically by performers in Montreal during the strike—that foreign artists are brought in by France Film, and other companies—or cabarets—through some connection with the C.B.C. officials in Montreal. They are invited to programs in Montreal. The travelling expenses are paid by the C.B.C., and these foreign performers appear in cabarets, and all that sort of thing.

The CHAIRMAN: We went all through that before.

Mr. JOHNSON: That is part of costs.

The CHAIRMAN: I know. We went all through that before, though. If you go back and read the evidence, you will find we dealt with that once before. We will never get through with this if we repeat the questioning, as we are doing now. We are going to stick exactly to the costs and recoveries on this. Are there any more questions?

Mr. FORTIN: I notice that the cost of a program entitled *L'Heure des Quilles* is reported on page 7 and page 53, and I notice a difference in the cost on these two programs: one shows \$3,789, and the other one \$2,980.

I would like to know why that difference exists. It is the same program, on different dates.

Mr. GILMORE: Mr. Chairman, as is the case on all programs in a series, you will get variation, depending upon the number of people and the complexity of the program. This, I think is a pretty good example of this, where you have in one case a certain talent shown, and in the other case there is an additional person employed. They will vary.

Then you find program production will vary accordingly, according to the complexity of the program—also technical. I do not think, in the nature of program production, you can arrive at an exactly similar cost for any two programs in a series.

Mr. FORTIN: A supplementary question, then. How can you explain the difference in the amount paid for talent? On page 7 I notice that for 10 persons \$496 has been paid, which is an average of \$49.60 per person. Then on page 53, 11 persons got \$696, which makes an average of \$63 each.

Mr. GILMORE: This is not necessarily that type of payment. What is involved here is this: the second program may have required more rehearsal, in which case every performer would get \$5 per hour extra for rehearsal.

Mr. JOHNSON: We are talking about a sports program; there is no rehearsal there.

Mr. FISHER: Mr. Chairman, I have three questions, and I do not know whether they should go to Mr. Jennings or Mr. Gilmore. I want to know something about the relationship between the sports programs, hockey and football. Obviously, the N.H.L. hockey is a payer. We have no figures here,

because of the season, on football; but I gather that football is not something on which you get nearly as good a recovery as hockey. I would like to have an explanation of the factors that keep you from getting as good a recovery on football.

Mr. RUGHEIMER: Mr. Chairman, I think that actually we should perhaps explain that the facts on N.H.L. hockey on sheet 100 may be slightly misleading, because actually in the recovery of \$8,244 is included a billing for pick-up in Chicago: that was a semi-final that was picked up in Chicago, and extra line costs were incurred.

Unfortunately, by the time these sheets were prepared that charge had not gone through the books as a cost and is not reflected in the production costs: so we are much closer to a break-even position than a profit position in hockey. On football we have, in the past, been in a deficit position. It would be idle to speculate this year what we will do. The rights payment is, very heavy this year.

Mr. FISHER: Is the time of the program a factor in your inability to get more sponsored broadcasting?

Mr. RUGHEIMER: Yes, that is right, sir. The other factor is the blackouts.

The CHAIRMAN: Thank you, Mr. Rugheimer.

Mr. FISHER: That reduces the amount?

Mr. RUGHEIMER: Yes.

Mr. GILMORE: May I say on that, we do not own the rights to hockey. That is a very important thing, and that may indicate the difference.

Mr. FISHER: Do you mean by that, Mr. Gilmore, there is a different attitude from the point of view of the hockey management, as a whole, and the football management?

Mr. GILMORE: That is quite possible—quite possible.

Mr. FISHER: Has anybody a supplementary question, because I have two more questions?

Mr. TAYLOR: I have one more question. Money is paid direct to the C.R.U. this year.

The CHAIRMAN: That is right.

Mr. TAYLOR: Has money ever been paid direct to the national hockey league by the C.B.C.?

Mr. GILMORE: Not within my memory—except possibly, for individual all-star games, which are quite apart from the league. For the league and the Stanley Cup that has not happened.

Mr. TAYLOR: One further supplementary question, Mr. Chariman. As money has been paid to the football league, has any C.B.C. money been paid to any amateur athletic body?

Mr. JENNINGS: There we have paid rights.

Mr. GILMORE: We have paid rights in the maritimes, British Columbia, and on the prairies to universities and to provincial leagues. I will be glad to pick it out in a future meeting. We have not it here at hand.

Mr. JENNINGS: We also bought rights to the commonwealth games in Vancouver.

Mr. FISHER: My next question is addressed to Mr. Henderson. Would it be possible, through this kind of figures to arrive at a per capita cost of programming for the French network and English network, in so far as audience is concerned? I mean, per capita in terms of audience.

Mr. HENDERSON: I do not know that I quite understand the question, Mr. Fisher.

Mr. FISHER: I would like to have the per capita cost of programming in so far as English networks are concerned and in so far as French networks are concerned; and your total of capita, let us say, which would be the prospective French audience and the prospective English audience.

The CHAIRMAN: For example, how many dollars per thousand TV homes?

Mr. FISHER: I would like to know how much you are spending comparatively, to reach one French viewer and one French listener as compared to one English speaking viewer and one English speaking listener.

Mr. HENDERSON: Yes, it is possible to work that out, but we keep them separate and it would take some time to produce that information for you, Mr. Fisher. I would be glad to take it in hand, if possible to report back at a later meeting.

Mr. FISHER: It would give us some idea of the balance we have in so far as the money we are putting into these two particular networks is concerned; and it would give some idea of the relationship.

The CHAIRMAN: You would not want it for any great length of time, Mr. Fisher—just a month?

Mr. FISHER: Probably there is a year figure.

The CHAIRMAN: That should not take too much work?

Mr. HENDERSON: I would have to refer back to it at the next meeting.

The CHAIRMAN: Just tell us how much time it would take.

Mr. FISHER: My third and last question to Mr. Henderson—and it is a fairly simple one—is this: in the public appraisal that has gone on of this particular document the word “loss” keeps recurring. You are an accountant. In accounting terms, you look on this analysis in terms of the actual loss?

Mr. HENDERSON: On a profit and loss basis?

Mr. FISHER: Yes.

Mr. HENDERSON: I do not, because under its mandate the corporation has to provide a national service, and the cost of that service is paid by the parliamentary vote, as you know. It recovers what it can from the sponsors, along the lines Mr. Gilmore has explained.

Therefore, I think a proper description of that is that the vote, the taxpayers’ money, is to meet the net operating requirements of the corporation—details of which you see under (b) here, where we talk about the parliamentary vote.

To describe it on the basis of a profit, or to describe it on the basis of a loss, or a deficit, is misleading, because of the nature of this particular operation.

Mr. FISHER: Do you have any thought the word “gain” might be used in contrast to “loss”?

The CHAIRMAN: A supplementary question, Mr. McIntosh?

Mr. MCINTOSH: Yes, I am referring to this pro forma which we have here—the television program costs and recoveries budget.

I wonder if the same picture presents itself on radio cost and recovery; or is that balance more even? Or, have you, as far as radio is concerned, fulfilled or nearly fulfilled your purpose now in spreading Canadian culture?

Mr. GILMORE: Mr. Chairman, sponsorship of radio network programming has ceased to exist, to all intents and purposes. Sponsorship in radio is being obtained through spot announcements; and following the Fowler commission report we became a little more active in the spot field, which we had previously been restricted in, to try and improve our stations’ position in radio. We are gradually doing this. We are not, as yet, and will not be, for some time, in a break-even position.

To answer your question directly, there is no sponsorship of radio programming.

Mr. McINTOSH: And your cost recovery?

Mr. GILMORE: There is no cost recovery on programming.

The CHAIRMAN: Except on spot announcing.

Mr. McINTOSH: Whether you get it on spot announcements or any other way, has it a cost percentage-wise to the public, the same as television?

Mr. GILMORE: We are getting about one-eighth of our budget back in radio.

Mr. FISHER: One of the factors mentioned here is station time. Could you just explain that? What factors are involved in station time?

Mr. GILMORE: Yes, when a broadcasting station is licensed to do business in Canada or the United States, it estimates the coverage that it has in its service area or market, depending upon the radio or television homes in that area. The figure is attached to the purchase of one hour of time on that station.

One hour is then spelled out into the various periods of the day as class A viewing time or listening time, class B, a little less, and so on.

The one hour is further translated downward into fractions of an hour for spot announcement purposes, and class A and B connotations are attached to that. That is the way in which a station charges for its time.

There is one more refinement. In charging for local spot announcements, the station may hope to get a little more than for the network time. I think it is obvious with bulk buying of network time, that you get a little less than for the one-time spot.

Therefore, coming back to the concept of one hour class A time, when we sell our network, just our own stations, and our affiliated stations, we sell one hour time on all these stations, which may total approximately \$12,000 for the full one hour rate, plus the connection, the microwave connection to connect the stations and so on.

There is an interesting point—if I may repeat myself from a few weeks ago: we must, in order to get our 17,000,000 shareholders covered—and we are not doing it fully yet—but in order to come close to them we require about 43 stations. Yet, in one city in the United States, WBCA, or WCBS in New York city—they with one station can cover more people than we are able to do, and they can charge that straight price for the one hour rate with no interconnection.

Mr. FISHER: Each year you have negotiations with the actual private station people who carry your broadcasts. I know that part of it is devoted to programming, and discussions about the kind of programs.

The CHAIRMAN: This is television.

Mr. FISHER: Yes. How much time do you spend on the question of renegotiation of cost figures, or is that something which does not come up at these meetings?

Mr. JENNINGS: It does come up at these meetings. The question of rates is discussed at sub-committee meetings. There is a sub-committee which devotes itself to examining the rates for the programs.

Mr. FISHER: Has the formula ever been a really contentious matter?

Mr. JENNINGS: I think I would agree at the moment that we have not figured out a really perfect formula. It is turning out to be a very difficult problem to provide a formula. We do not have the facilities as yet in Canada to find out on a very accurate basis what circulations the stations have.

Mr. FISHER: This sub-committee is an ad hoc thing, and it is not an offshoot of CARTB?

Mr. JENNINGS: It has nothing to do with CARTB. It is definitely a relationship between the CBC and its television affiliates.

Mr. FISHER: Recently the BBG allowed private stations greater intensity of spot announcements. Is that not correct?

The CHAIRMAN: I cannot see where that is related to television.

Mr. FISHER: I am interested in the return that the CBC is getting from its attempt to get more income from spot commercials.

Mr. GILMORE: We are trying to get more returns in radio particularly; and in television our returns are pretty fair on spots.

Mr. FISHER: Have you reached the saturation point in radio in so far as spot commercials are concerned?

Mr. GILMORE: No, we have not.

Mr. PICKERSGILL: I have one general question. It was said earlier that some times you got alternate sponsors on alternate weeks. I would assume that in a situation like that—I would like to know if you—I would assume that both these sponsors would be charged the same rates? You would never charge one less than the other?

Mr. GILMORE: This is an assumption, sir.

Mr. PICKERSGILL: Yes, it is an assumption.

Mr. GILMORE: It precludes the right of the corporation to negotiate to get more, depending on the time and the season.

The CHAIRMAN: And on the type of salesman.

Mr. GILMORE: I would like to leave it at that.

Mr. PICKERSGILL: I have discovered the first good reason for keeping these figures secret.

Mr. MCINTOSH: Supplementary to Mr. Pickersgill's question, in a program such as PM Party where you only have one sponsor so far, is that sponsor allowed to advertise on each performance of that program?

Mr. GILMORE: No sir, only on the segments that he buys.

Mr. TREMBLAY (*Interpretation*): Well, Mr. Chairman, referring to page 59, we have Soiree du Hockey—Hockey Night—and we have there two sponsors, Molson's Brewery Limited and Imperial Oil Limited. Would it be possible to know what proportion was paid by Molson's Brewery?

Mr. GILMORE: I am terribly sorry, but we do not have that separated right now.

The CHAIRMAN: We will obtain that information Mr. Tremblay.

Mr. A. M. HENDERSON (*Comptroller, Canadian Broadcasting Corporation*): I should explain that the figures on the table here asked for by Mr. Smith were taken directly off the program cost ledger sheets of the corporation. On those sheets we do not carry that breakdown.

Mr. TREMBLAY (*Interpretation*): I put this question because there is a very true relationship between Molson's Brewery and the arena. Therefore, I would like to know what is the exact proportion paid by Molson's Brewery in order to discover whether or not we are faced here with a network monopoly, be it a monopoly on the air.

Mr. GILMORE: I cannot answer the question, but I would like to make a comment to this effect. None of these recoveries show any payment of rights. The rights are not held by the corporation in this instance.

The second thing is the program package we are speaking about. Any variation would be in the program package because station time, distribution, and so on, would be the same for both programs. In the program package, I would make a guess—and I think I would be 99 per cent accurate—that they

pay equal. We could not make a difference in this instance between identical same program. I am pretty sure it would be the same each week for each sponsor.

Mr. CHAMBERS: On Soiree du Hockey you have a program package of \$8,500 and on Hockey Night in Canada there is no program package. There seems to be a greater recovery from the French.

The CHAIRMAN: Which page are you on now?

Mr. CHAMBERS: Page 100. There seems to be a greater recovery in French than in English and I imagine the English has a larger audience.

Mr. RUGHEIMER: This comes back to the statement I made eariler. The pick-up of the N.H.L. semi-final was done by a station in Chicago. They have not billed us yet. This is our own cost of our own mobile unit in Montreal.

Mr. JOHNSON: I want to get this clear. Do I understand in these figures that the cost of rights does not show? Does that mean that the C.B.C. has nothing to do with the rights? Does the Forum charge directly to the sponsor for rights and is it an agreement between the sponsor?

Mr. GILMORE: Yes.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, regarding the Theatre Populaire program Au Cœur de la Rose, page 11, where we have a cost of \$4,821, I would like to ask what is the average production cost of these theatre programs, be they Teletheatre or other types?

Mr. GILMORE: This particular program was a repeat by kinescope recording of a program done previously. The only costs there were the origination cost of the film plus 65 per cent of the original telecast, which is required in the agreement with L'Union les Artistes. I think this particular program, when it is a live production, is in the range of \$14,000 or \$15,000.

Mr. FLYNN: For a half hour?

Mr. GILMORE: One hour.

Mr. FISHER: I would like to address this question, perhaps, to you, Mr. Chairman, and the committee. Would it be valuable to have some kind of comparison of the total cost figures between United States networks and the C.B.C. network figures? This comparison would take into account relationship between the total number of viewers, the number of the stations and the distribution cost.

Mr. BELL (*Carleton*): That is covered by D.3 on our agenda.

Mr. HENDERSON: The figures asked for by Mr. Fisher and which Mr. Bell stated come under D.3 are not available to us.

The CHAIRMAN: We will discuss that under D.3.

Mr. JOHNSON (*Interpretation*): Well, Mr. Chairman, referring to page 64, the program "Showtime", I see we have the Canadian General Electric as sponsor, and I wish to put the following questions: firstly, for how long has this program been sponsored; secondly, was there a sponsor during the first year and, thirdly, considering the enormous difference between the production costs and the amount received by the C.B.C., considering the number of people performing in that program and considering that many programs are in this condition or in this state, I would like to ask the C.B.C. people if they are considering the possibility of changing their manner of programming production so as to sell the time of the station to independent producers who would try to make ends meet in regard to the production costs of such programs.

The CHAIRMAN: Mr. Jennings?

Mr. JENNINGS: I would like to say, Mr. Chairman, that the C.B.C. has no intention of changing the policy that we have stated here again and again, and that is to carry out the responsibility put upon us of broadcasting and scheduling an over-all television service made up of a variety of things, from informational programs to entertainment programs. I believe both Mr. Rugheimer and Mr. Gilmore have explained the efforts we make to recover as much as we can from the sponsors of these programs. We shall continue to do so, but we do not intend to change the policy, as you suggested; we intend to continue it.

Mr. JOHNSON: Do you not consider that a good deal of money would be saved in overhead, sales and production costs if you did not produce programs but just rented the station time and let the independent producers obtain a sponsor and pay for the programs, thereby making ends meet?

Mr. JENNINGS: I do not see that that enters into the picture.

Mr. TREMBLAY: Instead of "making ends meet", I would prefer the words "tighten the budget".

The CHAIRMAN: That is a management decision.

Mr. CHAMBERS: In connection with the figures that are given to us in regard to a show like "Showtime", are the costs of producing the commercials, which are sometimes quite elaborate, included in this and, if so, where?

Mr. GILMORE: In this program they are included in the costs and in the recoveries under the various objects. In this particular program the commercial message cost us just over \$1,300 and was billed at cost to the sponsor.

Mr. CHAMBERS: That is amongst the recoveries and amongst the costs?

Mr. GILMORE: That is correct. It is distributed through the objects which are shown here.

Mr. CHAMBERS: You make no profit on this?

Mr. GILMORE: We charge the commercial message out at cost.

Mr. CHAMBERS: It has been said—and I would hope this could be refuted—that in certain programs originating in the United States, where a separate commercial has to be used in Canada, that the production of these commercials by the C.B.C. is sometimes done at a loss.

Mr. GILMORE: While that may have been true on specific occasions in the past, it is not true as of this season.

The CHAIRMAN: Gentlemen, may we pass on from costs?

Mr. TREMBLAY (*Interpretation*): On page 49 we have the program "Musique Sacree" costing \$24,971. Mr. Gilmore, would you be good enough to tell me if the C.B.C. attempted to obtain a sponsor for the program?

Mr. JENNINGS: While Mr. Gilmore is looking for that information, may I make a supplementary answer to Mr. Johnson's question. This is not only policy, but we are required by the act, under section 29, to carry on a national broadcasting service.

Mr. GILMORE: In answer to Mr. Tremblay's question, this was a special program for holy week and there was no effort made for any sponsorship for any special program in holy week.

Mr. OUMET: Religious programming is one area where we do not go after sponsors.

Mr. FISHER: Mr. Chairman, are we going to have an opportunity to go into (b) (i)?

The CHAIRMAN: Gentlemen, may we insert this table as appendix A?

Agreed.

The CHAIRMAN: I would suggest, if it is agreeable to you all, ladies and gentlemen, that we reconvene this afternoon at 3 o'clock, and perhaps the steering committee would be good enough to meet in my office at 2:30.

Mr. BELL (*Carleton*): Before we breakup, Mr. Chairman: I imagine the officers of the C.B.C. have prepared statements on quite a number of matters on the agenda. Would it not expedite matters if we could run through the agenda and have the statements that have been prepared available to us this afternoon?

The CHAIRMAN: We can discuss that at the steering committee meeting.

Mr. PICKERSGILL: I think that could be discussed by the steering committee.

The CHAIRMAN: Is that agreeable? Then, 3:00 o'clock this afternoon. Thank you very much.

AFTERNOON SESSION

Tuesday, July 7, 1959.

3:00 p.m.

The CHAIRMAN: Gentlemen, we have a quorum. Since this morning's meeting the chief of the Committee Reporters came up to my office to discuss the corrections that Mr. Pickersgill made in the proceedings of July 2. He showed me the file copy of the proceedings for that day, and this clearly indicated that the errors, as such, were made in the printing and not in the reporting.

I just wanted to get it on the record. These boys are doing a good job, and I know it.

Some Hon. MEMBERS: Hear, hear.

The CHAIRMAN: We had a steering committee meeting, which has just concluded, and several points have been suggested by the steering committee.

The first is that we withhold any further questioning on the Smith motion on costs until we have had a real opportunity to study them and to see if we cannot eliminate a lot of the questions on individual programs.

The second thing is that Mr. Pickersgill has agreed to withhold his motion, the one he intended to make at the end of these proceedings, in an attempt to see how much of our agenda we could possibly get through today and tomorrow. I have a feeling, if we can hold these over now, we can get through quite a large part of our agenda today and tomorrow.

It was also recommended by your steering committee that we change our agenda, whereby Part "H" would be given priority. There is quite a number of the members who are interested in new development and extension of services. I am sure most of the members are interested. Is that agreed, gentlemen?

Mr. TREMBLAY: No.

Mr. JOHNSON: No, I cannot agree, Mr. Chairman.

Mr. TREMBLAY (*Interpretation*): No, Mr. Chairman, I would prefer us to follow through with the agenda as it was proposed at the time of its adoption.

The CHAIRMAN: Does anybody else wish to speak on the request of the steering committee?

Mr. MCQUILLAN: Mr. Chairman, I have spent a good deal of time at these meetings, though I have not asked many questions, and I am here because I am primarily interested in section "H". I have a feeling that if we do not cover it during these sittings of the committee, we probably never will get back to it.

A great portion of the population of Canada is interested in that section "H". I think probably about 30 per cent feel they are contributing in taxation to the support of programs for the other 70 per cent.

I would like to support the suggestion we pull section "H" ahead.

Mr. FISHER: I would like to support the idea very strongly, Mr. Chairman, for the very same reasons Mr. McQuillan has mentioned.

The CHAIRMAN: It was the consensus among your steering committee that section "H" was such that in spite of everything else it should be covered.

Mr. JOHNSON?

Mr. JOHNSON: May I suggest we carry on with the agenda now; but we could go to section "H" when we have dealt with "E", instead of going through sections "F" and "G".

The CHAIRMAN: Again, I thought we would continue with our agenda as is, for today. Then we could get on with section "H" tomorrow. I think, maybe, we could do that if every person agrees.

Mr. JOHNSON: Take section "H" tomorrow, and then go back to the agenda on Thursday?

The CHAIRMAN: Then we would come back to the other points. Is that agreed?

Mr. JOHNSON: On that understanding.

Agreed.

The CHAIRMAN: I have this telegram Mr. Tremblay was asking about this morning, and I think we should read it into the record.

It is addressed to myself, as chairman, and reads:

The radio and television authors, actors, and producers have followed with close interest the meetings of your committee. As they are directly affected by the remarks made in the committee and by the decisions which may arise from them, the groups named below believe it is their duty, not only as taxpayers and citizens but also as members of the very professions to which they are devoting their lives, to cooperate in that work. Through the unions and professional associations representing them, the authors, artists, and producers of Quebec and Montreal have already prepared a short brief for your committee setting forth their points of view on several important questions.

L'union des artistes de Montreal, and the association of producers, the society of authors and the society of artists of Quebec would like to present this brief at a future meeting of your committee. These groups therefore request that you let them know on what date their representatives could be heard. Hoping for a prompt reply.

This is signed by the four associations.

Your steering committee has instructed me to write them exactly the same as we have written to every other person who wished to appear before this committee, stating we seem to have rather a full agenda, as is, but that should there be time to hear any person else that we have not agreed on hearing, we would consider their request at the same time as that of any other person.

Is that agreed by this committee?

Agreed.

Mr. McINTOSH: I do not agree on the same grounds.

The CHAIRMAN: But as long as we get through it, that is all right.

It was also suggested this morning that the C.B.C. table as much information as there is available, and we will print much of it as an appendix.

Colonel Landry, do you have any of that information that we have requested, which could be tabled at this time?

Mr. LANDRY: Yes, sir, I might say our secretary to the board of directors has already written Mr. O'Connor in the matter, and I would like just to inform you of that, first of all.

There were three outstanding questions, I believe, that were left open. One was from Mr. Smith on May 14, concerning the operating cost of one or two C.B.C. stations, including numbers of staff. This will be available on July 14 in the usual number of copies for distribution.

The next question was from Mr. McGrath on June 2, concerning an explanation of functions of information services. The corporation is ready to speak to this question at any time. Item E-4 (a) (iii) refers to the same subject, and possibly you would want it discussed at that time.

Mr. Chambers, on June 16, asked for a breakdown of cost for the international service by language; and an explanation of increase in expenditures for stationery and printing of publications. This will be available for distribution to the committee on July 9. That is next Thursday. I believe these are the only questions outstanding.

Turning to the agenda, all material required under items "A" and "B" has been submitted. In connection with item "C", controversial and political broadcasting, the governing rules referred to in C-1 were submitted on June 1. This is the so-called white paper.

The only other material to be tabled under item C is the list of commentators on the French networks, C-3(b) for the years 1955, 1956 and 1957 which I believe was requested by Mr. Tremblay. This material is still in the course of preparation and I am advised that, while the required information for 1957 and for the last four months of 1956 can be provided there may be some difficulty for the period before that when complete records were not kept.

There is no further material to be tabled in connection with agenda item D, finance. The P.S. Ross letter of May 1, 1958, to the C.B.C. has already been distributed.

Under the heading of organization, agenda item E, a table of personnel statistics for the last five years, E-2(a), is ready for distribution immediately. Also, samples of individual contracts, E-2(b) can be distributed at any time. Copies of the corporation's contracts with various trade unions, E-2(f) are not available in quantity, but a copy of each contract can be filed with you at any time.

Under the commercial organization heading a table showing the number and location of sales personnel, E-3(a) is ready for immediate distribution. The record of performance of the commercial organization of the corporation for the last three years, E-3(c) will be available for distribution in quantity on July 9, next Thursday.

I believe that the item on public relations and information services should be No. E-4. Under this heading a table showing number of staff and annual costs for the past five years, E-4(a) is ready for immediate distribution. Similarly a table showing the purpose and costs of C.B.C. publications is ready for distribution at any time.

Agenda item F, engineering and property, has eight subsections. The data on all of these subsections except 4 and 8 will be ready in quantity for distribution on July 9.

The corporation will be prepared to deal verbally with agenda item G, network relations. With respect to new developments, agenda item H, a statement in connection with extension of coverage to remote areas, H-2, has already been submitted to you in 75 copies.

If there is any further information you require in connection with these points we will try to provide it.

Mr. McGRATH: I did not hear a reference to a question I asked regarding the main production centres across Canada. I asked a question. I cannot recall when it was, and I cannot find it in the minutes right off. I asked a question in regard to the main production centres of Vancouver, Toronto, Montreal, Halifax, and I think, Winnipeg.

The CHAIRMAN: I recall something about that.

Mr. McGRATH: And Mr. Pickersgill had a supplementary question.

The CHAIRMAN: I feel quite sure that we have that here and that it has not been distributed. Mr. O'Connor has three or four items he intends to distribute at our next meeting, and I believe that information is amongst them.

Mr. JOHNSON: With regard to the contract with the unions, I understand Mr. Landry says that they do not have copies for each member here.

Mr. LANDRY: We have a few copies.

Mr. JOHNSON: You have a few copies. Have you a copy for the member who asked the question? I remember asking it.

Mr. LANDRY: You will have a copy.

Mr. FORTIN: I also requested the amount that has been paid by the C.B.C. for rental of premises in the different cities where stations are operated by the C.B.C. if I recall it.

The CHAIRMAN: We have that also. It will be distributed at the next meeting, possibly tomorrow.

Mr. McQUILLAN: Some time ago a member of the committee requested a map showing the coverage of the C.B.C., TV and radio. We were promised that it would be furnished to us.

The CHAIRMAN: I think that was already tabled, but I am not sure.

Mr. LANDRY: That will form part of Mr. Richardson's coverage demonstration.

Mr. JOHNSON: On June 9 I asked about films, and I got an answer on June 22 at page 493. Then I asked for further details, which had not been given on the 22nd. That request was made on June 23, I believe, or later. Can Mr. Ouimet tell me if he is ready to submit those figures to me?

The CHAIRMAN: It seems to me that there was a question at that time as to whether they were going to get that. Can you find in the evidence when you asked for this?

Mr. JOHNSON: It was June 9.

The CHAIRMAN: Page 375, so they tell me.

Mr. JOHNSON: Pages 375 and 376.

The CHAIRMAN: While you are asking for that, as I see here on page 377, Mr. Flynn and I had an exchange. He spoke, and then I came in later, and I do not think there was a clear understanding.

Mr. JOHNSON: There was. It is not reported exactly, but I know that Mr. Ouimet had agreed at a certain point, and when we came out of this discussion, it came out on page 375, and I put a question which was accepted by Mr. Ouimet; so I believe we could call it quits. Then you went on to something else. Since there was no disagreement about my last statement, I believe that this left us under the impression that everything was okay.

Mr. M. OUMET (*Deputy Controller of Broadcasting*): If you will look at the record you will find that I agreed to something earlier, not quite the last question.

Mr. JOHNSON: No. I was referring in my last statement to the fact that you had agreed earlier, and then we came to the details which started with a discussion of dates, and I brought it down to the last few years.

The CHAIRMAN: Let us have that and we will review it at our next steering committee meeting, and come to a decision. Is that satisfactory? That is so we may get along with this meeting again. All these things will be tabled, or as many as possible, at tomorrow's meeting or today; some of it will be tabled at today's meeting. Mr. O'Connor has quite a considerable quantity, five different items, for tomorrow.

Now, let us get back to the agenda. It is Programming and Newscasting.

Mr. JOHNSON: Before that, might I ask another question for which the evidence might be tabled? It has to do with a publication by the C.B.C., Montreal, for the French network, entitled *La Semaine à Radio-Canada*.

I would like to ask a question concerning the personnel, the clerical staff, the editorship, the cost of the publication for each issue, and the name of the printer. Oh, that is given on the publication itself; but was the contract awarded by tender?

The CHAIRMAN: Information services will be on, and we shall try to get the information ready for you by that time; that will be during information services.

Are there any questions on item B-1, that was tabled this morning? That was "expenditures and staffs, 1955-1958, at the different locations".

Mr. McGRATH: May I have a copy of that statement. I was not here this morning?

The CHAIRMAN: Is anybody else missing a copy?

Mr. BELL (*Carleton*): Such an admission to make, for the record!

Mr. McGRATH: I hope that does not get on the record.

The CHAIRMAN: Are there any questions on this?

Miss AITKEN: I want to ask why in Toronto under film production and processing there are no costs given at all?

The CHAIRMAN: Who would like to answer that question?

Mr. GILMORE: Under Toronto?

The CHAIRMAN: Yes, under film production and processing there are blanks.

Mr. GILMORE: The answer will be found if you look above. I was answering it by looking under National Television News; that is where it appears in Toronto, the first section.

Miss AITKEN: Why is the charge to radio so much higher than the charge to television under that heading of Toronto?

Mr. GILMORE: Under Toronto the set of figures shown are for the National Radio News, whereas under National Television News you will see that the charge is for television, which is much higher.

The CHAIRMAN: Does that answer your question?

Miss AITKEN: Yes.

The CHAIRMAN: Are there any other questions concerning B-1?

Mr. FISHER: Has the C.B.C. received any direct complaint from any of the metropolitan newspapers in Toronto as to the scope and time of their telecasts in so far as news is concerned?

Mr. GILMORE: Not to my knowledge.

Mr. JENNINGS: Not to our knowledge.

Mr. FISHER: And one other question: generally speaking, during that news programming I understand there are a number of agencies, some of American origin, that produce films of various kinds for television. They shop around, and are able to get distribution fairly widely, and they are used to quite an extent on the American news networks. Are you using any such film that comes from American defence sources; that is, American government sources?

Mr. JENNINGS: This would not be a source of news for our television news service and we would not use it, as far as I know.

There was a picture—I would have to have my mind cleared on this—made by the United States army information service on the Canadian army, which we carried, with duly edited top and bottom on it, with Canadian army people. That is not the news you are talking about.

Mr. FISHER: Could we have an assurance that there is no film used on C.B.C. television news that comes from any of these American government agencies?

Mr. JENNINGS: Quite frankly, I do not see how I could give you that assurance. This is not a source of supply to us.

Mr. GILMORE: May I just say that we do not use that material as a story. But we do—

Mr. JENNINGS: We might use a clip.

Mr. GILMORE: What we may use of this material is a stock shot, because it is extremely valuable—to get a stock shot of atomic cannon, for example. You cannot get it anywhere else. It might be used in News Magazine, or some of our dramas, or, indeed, some of our news—but not as a news story per se.

Mr. FISHER: There have been complaints before the United States senate committees about, in effect, the military agencies who are producing film that they feed out to television networks. It is used in television news and is, in effect, a sort of empire building in various fields.

I wanted the assurance that there was not any extension or elaboration of that sort of thing into Canada with that kind of films.

Mr. JENNINGS: I think I can give you that kind of assurance, quite definitely.

Mr. PICKERSGILL: Could you give us any assurance about any other governments?

Mr. JENNINGS: I could give this assurance, I think—that the news service turns to legitimate sources for its news. As Mr. Gilmore says, anything of this sort might be in the stock shot library and might be used as illustration films or in some other way. I think I can certainly give the assurance that it is not used as propaganda in any way.

Mr. PICKERSGILL: That is precisely the point.

Mr. FISHER: I have, again, to illustrate the American example to ask for assurance, because there have been some complaints in the United States over the fact that in certain instances this has happened. In one case Mr. Rockefeller hired his own television camera men, processed his own film and had that released to news stations. Nothing like that could happen in Canada, in either the political field or in the manufacturing field?

The CHAIRMAN: I do not think anyone has that much money.

Mr. JENNINGS: I do not know whether you could put Mr. Rockefeller up as a stock shot, or not, in the future. No—we turn to our own news covering sources, our own stringers, and to legitimate news sources to get this material. I think our news staff would be very much on the alert for anything that could be a “dupe” for propaganda film, which we might be suckers for. I do not think there is any chance of that.

Mr. McINTOSH: What is the meaning of that expression "stock shot"?

Mr. JENNINGS: Stock shot is, I suppose, in a sense, timeless film; it is a stock picture, film that you can go to and take out as film for a background of a story or as an illustration of a story that comes up. There is another phrase, other than stock shot.

Mr. GILMORE: Library material.

Mr. JENNINGS: Library material.

Mr. McGRATH: Could I have an explanation of figures for St. John's, Newfoundland, because there is a private television station there. It is the only one here that does not have a C.B.C. television station.

Mr. GILMORE: We do not have anything on the private station costs of that nature at all.

Mr. PICKERSGILL: This is radio.

Mr. McGRATH: These are referring strictly to radio?

The CHAIRMAN: That is right.

Mr. McGRATH: It is for the Newfoundland region?

Mr. GILMORE: Yes.

Mr. CHAMBERS: I want to know, Mr. Chairman, if any news material, film or otherwise, was sold by the C.B.C. to networks in other countries, to movie newsreel people or anyone else?

Mr. JENNINGS: What did you say just before—something "and other countries"?

Mr. CHAMBERS: Networks in other countries. In other words, do you sell material in the C.B.C. to American networks?

Mr. JENNINGS: We have exchange arrangements in several fields. We have an exchange arrangement with Columbia Television—C.B.S. TV news—and we have an exchange arrangement with U.P.I.

Mr. GILMORE: B.B.C., I. T.V.

Mr. JENNINGS: With the Independent Television Association in Britain, with the French, and so on. We even have exchange arrangements with the Japanese television.

Mr. CHAMBERS: How does this work out financially: is it an even thing do we pay, or do they?

Mr. JENNINGS: It is worked out on a contra-account basis; I cannot tell you. It is much more beneficial to us than it is to them.

Mr. McGRATH: Would the same apply to your exchange service with private television stations?

Mr. JENNINGS: In Canada, do you mean?

Mr. McGRATH: Yes, in Canada.

Mr. JENNINGS: The arrangements we have here—as I believe I explained earlier on when we were on the news broadcasting part of it—is this: there is a television cooperative, which was organized by the C.B.C., in cooperation with private stations, in which the C.B.C. works as administrator and clearing house for film, which is loaned out to the private stations who are members of the cooperative. We receive back from the co-op a daily supply of Canadian television film.

In addition, the co-op has exterior arrangements with people like B.C.I.N.A., the British Commonwealth Television Film Agency, which makes their film available to the co-op.

The CHAIRMAN: Might I suggest that is going to be covered in Part "G", Network Relations, relations with private radio and private T.V.

Mr. CHAMBERS: There is one question which I do not believe Mr. Jennings answered. Do you sell any film to newsreel people?

Mr. JENNINGS: I do not think we do. I think all our arrangements are with television film people.

Mr. GILMORE: Except for one or two outstanding occasions we have had no sale at all. One I can think of was the tragedy—

Mr. JENNINGS: The British Commonwealth games.

Mr. GILMORE: Yes, and the tragedy of the aircraft crash around Saskatoon.

Mr. JENNINGS: But it is the exception, by far.

The CHAIRMAN: Are there any further questions on "B.1"?

Mr. McINTOSH: Are we now on "B.1(b)"?

The CHAIRMAN: This is "B.1(a) (b)", actually. Are there any further questions on this?

Mr. McINTOSH: Mr. Chairman, I have a question to ask on B.1(b) with regard to the C.B.C. teams.

The CHAIRMAN: With regard to C.B.C. what?

Mr. McINTOSH: Camera teams kept in various countries. I was told by you that we would get on to that, on a previous occasion. May I ask the question now?

The CHAIRMAN: Yes.

Mr. McINTOSH: I would like to know how many C.B.C. teams there are, in what countries they are located, and at what cost?

Mr. GILMORE: Mr. Chairman, we have no teams as such in foreign countries, in my definition of a team—that would be a cameraman, a commentator and an engineer. We do not have any team per se.

Mr. McINTOSH: Reference was made to them by the chairman at a previous meeting.

Mr. GILMORE: May I put it this way: we have approximately 150 stringers throughout all parts of the world who do two things; they submit material without assignment—on speculation—and where it is accepted we pay a minimum of \$35 per assignment. Then they procure for us film footage by shooting it themselves, normally, on assignment, on the same basis. For certain specific assignments we do mount a small team to accompany an outstanding personage to another country, to give material for four or five programs, News Magazine, Close-Up, Explorations, or the news.

We might send a team like this throughout the U.K. and Europe. In such a case the cost is less than \$2,000 to \$3,000 per show, the cost of this team. Then the other case we have is where we send a small camera team down to a "hot spot" of news, such as Suez. We flew them down very quickly for that—we did, also, for the Algerian crisis—to have on-the-spot coverage and interviews in French and English for both our network services.

Mr. McINTOSH: Do I understand you to say that they are only paid on an assignment basis?

Mr. GILMORE: No, the teams are on an estimated cost ahead of time. These are estimated by the network production centres and these estimates are sent to Ottawa for study and authorization to see if, firstly, the program idea seems good, and that we will get a reasonable distribution of this material through several programs. That is in the case of the teams. In the case of stringers, who are really free lance film cameramen all over the world, they are assigned only on a footage and subject basis.

Mr. McINTOSH: I would like to ask a similar question in regard to the C.B.C. commentators.

Mr. JENNINGS: Do you mean our correspondents in Paris and London?

Mr. McINTOSH: Yes.

Mr. JENNINGS: They are not members of the staff, but are under contract and work on an almost full-time basis. They are allowed some freedom to do additional work; but our own present plans are to bring them more closely into the staff.

Mr. FISHER: I have a supplementary question. Would Donald Gordon Jr., for example, be under contract or on an assignment?

Mr. JENNINGS: Under contract.

Mr. PICKERSGILL: How many of these people are?

Mr. JENNINGS: Approximately five.

Mr. PICKERSGILL: Could you say five-and-a-half?

The CHAIRMAN: Mr. Taylor, do you have a question?

Mr. TAYLOR: Am I to understand from the statistics that there are 15 people in Vancouver who provide the radio and television news service?

Mr. JENNINGS: Yes, radio staff. The figure for 1958 is 15.

Mr. TAYLOR: Could you give any indication of the number on duty, say from Monday to Friday, and the number on duty on Saturday and Sunday? Have you more working in the week and less on the weekends? I am asking this question for this reason, that some people say your reporters are not available on the weekend.

Mr. JENNINGS: At some times during the weekends the wire services are pretty dead and sometimes they are not operating. I do not like to guess at that, but I will guess and say that on the weekend, probably until we come up to the time when the wire is open again, the news room probably is not as active as other days of the week.

Mr. GILMORE: May I supplement Mr. Jennings' statement by saying that normally these periods are call-in periods and we have to pay overtime on that. We call them in on assignment and it is pretty much that kind of an arrangement.

Mr. TAYLOR: That is what I am getting at, that most work a Monday to Friday week and on the weekends they are available; in other words, they do not seem to stagger their shifts, as in the case of other radio stations.

Mr. JENNINGS: They are on shift.

Mr. GILMOUR: We maintain a seven-day operation, but over the period where we have to pay overtime we cut back.

The CHAIRMAN: Gentlemen, are there any further questions in connection with B.1.? May we leave it?

Agreed.

The CHAIRMAN: Before we go to part C., Mr. O'Connor is having distributed—

Mr. PRATT: May I ask whether these are figures or fly specks?

The CHAIRMAN: Mr. Pratt, you will have to get new glasses. May I have your permission to print only that which is thought necessary?

Agreed.

Mr. PICKERSGILL: And a minimum of that.

The CHAIRMAN: Yes. Part C. is next, Programming—Controversial and Political Broadcasting.

Mr. PICKERSGILL: Are we skipping the rest of B.?

The CHAIRMAN: It is all pretty well covered in here. No. 1 is the review of governing rules. Are there any questions in connection with the white paper?

Mr. BELL (*Carleton*): Did we not agree that that was a matter for the Privileges and Elections Committee at the next session of parliament?

The CHAIRMAN: We discussed that; I do not know whether or not we agreed. Do you recall our decision?

Mr. FISHER: I would like to ask a question on that. I would like to ask Mr. Jennings what the C.B.C.'s view is at the present time in connection with these rules. Do you feel this is now a matter for the B.B.G. and solely theirs, and that you are completely free from this field?

Mr. JENNINGS: No, we do not. I mentioned at an earlier meeting that while the B.B.G. has issued a new white paper, as of March 31, we are in the process of revising our own white paper inside the corporation to spell out our own policies and directions in this field of political and controversial broadcasting. By and large the main sections of that will remain very similar to the statement of policy that appeared in our old white paper, the statement of policy in connection with political broadcasting. If you would like me to read it, I will.

The CHAIRMAN: I think you should, Mr. Jennings.

Mr. JENNINGS: If I may, what I will do, since the whole copy covers controversial and political broadcasting, is to cover the policy statements concerning those two as they are specifically set out; and then I might go on to mention the list of commentators for 1958, which we have put out; and then, if it would be your wish, to go on and give the statement of direction which exists within the corporation in regard to the general selection of speakers and the achieving of balance and so on. I do not know whether or not you have the copies of the white paper that was distributed earlier. It reads:

The corporation's statement of policy

as it appeared in our white paper first and, as I presume, it will appear in our new directive when we issue it.

Under the heading "political broadcasting" it says:

For the proper functioning of representative and democratic government, it is essential that the public should be fully informed of the issues at stake in any election and of the position and position and policies of the various parties towards those issues. Broadcasting is today one of the most powerful means of disseminating information of this kind.

I will skip the second paragraph, which is now within the field of the B.B.G. and go on to the statement of policy:

The corporation assumes this responsibility as a function of public service broadcasting. In accordance with its general policy of encouraging fair and adequate presentation of controversial questions of public interest and concern, the corporation has instituted a general plan for party political broadcasting. This plan includes the provision of network time free of charge to recognized political parties during dominion and provincial elections, thus giving all parties the opportunity of speaking to a wide public irrespective of their capacity to buy time, and a limited amount of free network time to recognize party leaders or their representatives in the periods between elections.

Then under the general heading "controversial broadcasting" there is another statement, which reads as follows:

The corporation does not exercise censorship. It does not restrict the nature of material to be broadcast, except to see that such material conforms with its printed regulations.

The policy of the corporation, with regard to controversial broadcasting, is based on the following principles:

1. The air belongs to the people, who are entitled to hear the principal points of view on all questions of importance.
2. The air must not fall under the control of any individuals or groups influential by reason of their wealth or special position.
3. The right to answer is inherent in the democratic doctrine of free speech.
4. Freedom of speech and the full interchange of opinion are among the principal safeguards of free institutions.

In the view of the corporation, these principles are not promoted by the sale of network time to individuals or commercial concerns for broadcasts of opinion or propaganda. The principles can be furthered by the provision of free time to competent speakers to present, without let or hindrance, varying points of view on questions of the day. The best safeguard of freedom of discussion is a policy which permits opportunity for the expression of varying points of view. Then, Mr. Chairman, in that white paper of ours, in a general summary, there was another statement under the heading, General, Freedom of Speech:

In accordance with its policy of resisting any attempts to regiment opinion or to throttle freedom of speech, the corporation lays down no specific rulings covering controversial broadcasting. The corporation itself supports the policy of the fullest use of the air for:

- (a) Fortright discussion of all controversial questions;
- (b) Equal and fair presentation of all main points of view;
- (c) The discussion of current affairs and problems by informed, authoritative and competent speakers.

Broadcasting is a changing and expanding art and no fixed and permanent criterion can be set down for the best method of presenting controversial material.

These policies have been adopted in an effort to ensure that the medium of broadcasting may remain at the disposal of the nation, regardless of party, section, class or creed.

Back in the little preamble to the (a), (b) and (c), where it says that the corporation lays down no specific rulings that, of course, refers to the time when the corporation had the regulatory function. It did not lay down any specific regulation. This is only to say it itself supports the policy of the fullest use of the air, and so on.

The CHAIRMAN: Are there any questions on that aspect?

Mr. FISHER: You said in there that you do not exercise censorship,—that is, that you, on a free political broadcast, for example, would have no connection with the content.

Mr. JENNINGS: We do not exercise censorship.

Mr. FISHER: Do you remember the case which happened in the C.B.C. French network, the talk of Michel Chartrand, last year?

Mr. JENNINGS: I do.

Mr. FISHER: Which was given on television and was barred or forbidden on radio. Could you explain to me why it was allowed in the one case and not on the other?

Mr. JENNINGS: Because, following the television broadcast, I think I am correct in saying legal opinion was that the speech was in contempt of court—in contempt of the judiciary.

Mr. FISHER: Had you taken any steps when you first saw the script of the telecast?

Mr. JENNINGS: No.

Mr. FISHER: In other words, did you have a complaint which led you to get the Minister of Justice to review this?

Mr. JENNINGS: I myself cannot recall because I was not directly connected with the details of what representations were made. My present recollection is that following the delivery of the broadcast, the television script was examined and competent opinion was that it would likely be held in contempt. For that reason we felt we would not repeat it on radio.

Mr. FISHER: Is there anyone here who could give me the details of the chronology of events. I am interested in whether or not Associate Chief Justice Scott called the C.B.C. and asked that this broadcast be not repeated?

Mr. JENNINGS: That I cannot tell you, from my own recollection.

Mr. FISHER: Is there anyone here who can? You cannot tell me whether or not there was any request from the council of the bar in Quebec?

Mr. JENNINGS: No; I am sorry I cannot recall the details. I do not suppose I ever really knew them at first hand.

Mr. FISHER: Could you tell me whether or not this is a true quotation from a letter sent to Mr. Chartrand by Gérard Lamarche, director of programs, French language. It says: In the opinion of the Minister of Justice, the broadcast of the speech could eventually place the C.B.C. in a legally dangerous position.

Mr. JENNINGS: I can only say I assume we—the C.B.C.—must have secured our opinion from justice.

Mr. FISHER: Could you explain to me the meaning of “eventually place the C.B.C. in a legally dangerous position.”

Mr. JENNINGS: No; I am sorry. I presume it means that if we went ahead with a repetition of the text of the broadcast, then—what I am trying to say is—we would be in contempt.

Mr. FISHER: I do not want to take up any more of the committee's time, but could I request I be provided with a brief chronology and interpretation of the events which took place? I have had this in person from Mr. Ouimet, the president, and at the time it did not make sense to me. I would like it down on paper.

The CHAIRMAN: A personal letter to you?

Mr. FISHER: I think it should come to the committee because it is the one example of which I know of a broadcast being allowed, and then disallowed. I am not saying it does, but it may raise questions of freedom of speech and there may be a denial of the very principles Mr. Jennings has talked about.

Mr. FLYNN: It could only happen to Mr. Chartrand.

The CHAIRMAN: You will recall we decided some time ago that before we ask the C.B.C. for anything more, we would bring it up before the steering committee.

Mr. FORTIN: Under the heading, federal elections, I see there are five conditions to be fulfilled in order to obtain free periods on television and radio. I

see that the fourth condition is to have representation in the House of Commons. I would like to know why this clause is not included at page 5 under the heading, provincial legislatures.

The CHAIRMAN: You are referring to which documents?

Mr. FORTIN: Political and controversial broadcasting, policies and rulings, Canadian Broadcasting Corporation.

Mr. JENNINGS: These rulings were arrived at following a discussion with political parties. I cannot answer why the omission occurs under "provincial".

Mr. FORTIN: Do you not think the conditions should be the same?

Mr. JENNINGS: I would think it would be logical they should be.

Mr. FORTIN: Is there a possibility of correcting that situation?

Mr. PICKERSGILL: Would that not become a question for the B.B.G.

Mr. JENNINGS: But it also still remains a question for our own internal operation of the network.

Mr. JOHNSON: When the B.B.G. were before us I asked a question and I believe the answer was that it was decided between the B.B.G. and the C.B.C. in conference.

Mr. JENNINGS: No; we work with the B.B.G. in transferring a part of this white paper across to them as a matter of cooperation. What you have there now I think is the old white paper.

The CHAIRMAN: Mr. Jennings has agreed there is no reason why there should be a difference between federal and provincial. He has already agreed on that and I imagine there will be a change.

Mr. JENNINGS: I imagine so.

The CHAIRMAN: Are there any other questions?

Mr. FORTIN: Did he say "should" or "should not"?

The CHAIRMAN: He agrees there should not be any difference and therefore there will be a change.

Mr. FISHER: He did not make that undertaking.

The CHAIRMAN: Close to it.

Mr. PICKERSGILL: I suggest perhaps it is not within Mr. Jennings' competence or the C.B.C.'s. I think if we look at the statute we will find it is a B.B.G. function—the apportionment of time between political broadcasts.

The CHAIRMAN: I understand Mr. Johnson asked the question and I recall the evidence right now, but certainly it should be referred both to the C.B.C. and the B.B.G.

Mr. JOHNSON: Mr. Stewart said he would have a conference with the C.B.C. on this matter.

Mr. CHAMBERS: In respect of hiring the people for the talks department—

Mr. PICKERSGILL: What are we on now?

The CHAIRMAN: We are still on Part C, item 1.

Mr. CHAMBERS: What I want to ask is in appointing personnel to be in charge of this type of program has the C.B.C. made any inquiry into their political leanings?

Mr. JENNINGS: I think, Mr. Chambers, that we select for our staffs in this field the most competent persons we can find.

Mr. CHAMBERS: I am sure you do, but that is not my question.

Mr. FLYNN: On a point of order, I have several questions on this point, and I do not think we should start on this matter.

The CHAIRMAN: That has nothing to do with governing rules. When you started on this I thought it had not. Any more questions on (C 1), review of governing rules, the white paper?

Mr. TREMBLAY: Mr. Chairman—

The CHAIRMAN: Is your question on that, Mr. Tremblay?

Mr. TREMBLAY: Yes. (*Interpretation*): Mr. Chairman, referring to page 2, I see the principles of the Canadian Broadcasting Corporation are mentioned in connection with controversial broadcasting. And in No. 3 we see that: the right to answer is inherent in the democratic doctrine of free speech.

Mr. Chairman, I would like some definition, please, of what they call "the right to answer".

Mr. JENNINGS: I would think, Mr. Tremblay, the right to answer would be when the subject is of general interest to a wide number of people. Where one opinion has been put forward about it, there is the right on the side of a group of a substantial nature which held opposite views to that. Thus, we would recognize their right to answer.

Mr. TREMBLAY (*Interpretation*): Yes, but Mr. Chairman, in this case I consider that some broadcasts which come under the category of commentaries would call for a right to answer; and I will give you a specific example of this.

For instance, in the case of a broadcast which I heard, or saw rather, a few days ago, there was a commentator who was analyzing the situation in a certain part of the province of Quebec; and he made a charge against the government of that province.

Do you not think, in a case like that, that there was no respect of the right which is set forward here?

Mr. JENNINGS: I would say this, Mr. Tremblay, that in our opinion, on controversial broadcasting the producers in charge, and the planners, are continually analyzing the output, to make sure that so far as is humanly possible it is a balanced presentation.

I see you smile when I say, "as humanly possible"; that is done.

Mr. TREMBLAY: Of course.

Mr. PRATT: I wonder, on page 2—

Mr. BRASSARD (*Lapointe*): I have a supplementary question on that point.

Mr. PRATT: This is supplementary too.

The CHAIRMAN: Mr. Brassard had his hand up first.

Mr. PRATT: Après vous monsieur.

Mr. BRASSARD (*Lapointe*): I wonder if this right to reply could apply to a comment made within the eleven o'clock news by a member of parliament?

Mr. Tremblay has pointed out an example, and I would like to point out another one, one which he could have very well pointed out himself.

When we were discussing—

An Hon. MEMBER: Do not be cruel.

Mr. BRASSARD (*Lapointe*): No, I am not being cruel. When we were discussing the Trans-Canada Highway Act amendments introduced in the house a few months ago by Mr. Green, a few members of parliament of the P.C. party decided they would not vote on the amendment. They did not vote in fact, and that same night, on the eleven o'clock news, Mr. Tremblay—

Mr. TREMBLAY: No personalities.

Mr. JOHNSON: No personalities, Mr. Chairman.

Mr. BRASSARD (*Lapointe*):—was invited to go to the C.B.C. studio and make a comment, to explain why the Quebec P.C. member did not vote on that amendment.

Why a Liberal or C.C.F. member would not have been invited to comment and would not have that right—the answer is pointed out by Mr. Tremblay—I would not know.

Mr. JOHNSON: I have the answer: it is because they voted against—

The CHAIRMAN: Just a moment.

Mr. FLYNN: It was not an attack on the Liberals.

The CHAIRMAN: Quiet, please, gentlemen. We are getting into personalities, and we are getting no place.

Mr. PRATT: If I may probably ventilate this question: on page 2, item 3, which we are discussing, I am wondering if there was any deep psychological, sub-conscious significance to the misuse of the word "doctrine". The first two syllables written here are, "doctor", which may suggest some changing.

Mr. JENNINGS: I do not know. I made a correction of my own, and struck out that extra letter "o".

Mr. PRATT: You do not think there is any psychological significance?

Mr. JENNINGS: I do not know whether the stenographer typed it under some sub-conscious influence or not.

The CHAIRMAN: Any further questions?

Mr. McCLEAVE: I am sorry I arrived late, but the final score was 5 to 4 for the national league.

The CHAIRMAN: This is on the white paper Mr. McCleave.

Mr. McCLEAVE: I wanted to ask a question on controversial broadcasting.

If a reputable journalist is called a dim-witted idiot by another person on a C.B.C. program, do you make it the practice for that man to reply to the charge or statement made against him?

Mr. JENNINGS: I think, Mr. McCleave, when our commentators get into that kind of affair we try to stop their habits, or rather tone down their habits rather than open up the air to a sort of bull pit for the exchange of this kind of remark.

The CHAIRMAN: Exactly what the chair is trying to do here.

May we go on to item 2, gentlemen?

Mr. McCLEAVE: I have one more question Mr. Chairman.

The CHAIRMAN: Yes, Mr. McCleave?

Mr. McCLEAVE: I take it, certainly if a guest appeared on that program and made a remark about a journalist—as opposed to another journalist—and the remark in question happened to be made by a guest on the program, calling the man a dim-witted idiot—the man used to be a Liberal, but he has now become a Tory—

Mr. FISHER: On a point of information, is that the notorious Ben Nobleman?

The CHAIRMAN: May we cut out this, and get on with the business, please? Mr. Johnson, you had one other question on the white paper?

Mr. JOHNSON: (*In French—not interpreted*).

The CHAIRMAN: Is this a question or a statement?

Mr. JOHNSON: No, it is not a statement.

The CHAIRMAN: What is the question, please? May I have the translation up to that point?

The INTERPRETER: The chairman, said, "is there another question on the white paper?" and Mr. Johnson replied:

Mr. JOHNSON (*Interpretation*): Yes, Mr. Chairman. As regards the panel programs—and I regret that I do not know the French word—I guess the word is 'forum'—it has been noted in Montreal, Mr. Chairman, that there were complaints by some people that when they present a discussion about an idea, in which there are political sides involved, there is a tendency to have a commentator of definite and well known political views who is the moderator, and, on the other hand, they have several guests with a different idea.

Are orders given to the producer by those responsible for the cultural programs? I am speaking of Montreal, for example, in the case of—

The INTERPRETER: And at this point the chairman interrupted.

The CHAIRMAN: Were orders given to the supervisors? Is that your question?

Mr. JOHNSON: Were orders given to the supervisor for this sort of program, that is, with regard to strict observation of the right to answer, and that it is given to each side of the question?

Mr. JENNINGS: It is not the easiest job in the world always to make a complete balance in a panel. A lot of times it will depend on the performance of the individual who may be representing one side or the other. But the instructions certainly are that in these panel programs and forums that the choice of a moderator or speaker is carefully assessed all the time and on a continuing basis, in the light of his experience and performance.

Mr. JOHNSON: Are there on the C.B.C. French network—

The CHAIRMAN: What does that have to do with governing rules?

Mr. JOHNSON: It is very important at Montreal.

Mr. OUMET: Mr. Johnson mentioned a specific program a moment ago and he referred to two moderators. A name has just been mentioned. I do not intend to repeat it. But if you come back, we could mention two names. There was particular care in this specific instance that, so far as we know, the political ideas of the two moderators counterbalanced one another.

The CHAIRMAN: Before we leave this or go on to number 2, I would like to have your permission to table with the committee one copy of each of the C.B.C. agreements with trade unions. Also you will recall that Dr. Kucherepa on June 16 requested copies in the original languages of the international news transmissions. May I have your permission to table one copy of each?

Agreed.

You have one more question strictly on the white paper. That certainly was not a white paper question Mr. Brassard.

Mr. BRASSARD (*Lapointe*): In regard to controversial political programs on the C.B.C.—

The CHAIRMAN: If you will look at your breakdown, does your question have anything to do with governing rules?

Mr. BRASSARD (*Lapointe*): No.

Mr. PICKERSGILL: Should we not hear the question first before it is ruled out of order, Mr. Chairman?

The CHAIRMAN: Well!

Mr. CHAMBERS: If it is a very general question it cannot be supplementary to one that is out of order.

The CHAIRMAN: Go on then. Let us have it, in all fairness to the members of the committee.

Mr. BRASSARD (*Lapointe*): May I ask Mr. Ouimet if his staff in Montreal has any difficulty in having a certain party agree to send commentators in connection with its political programs on the C.B.C.?

Mr. JOHNSON: I did not speak of a party sending commentators. I spoke of the C.B.C. hiring commentators.

The CHAIRMAN: Just a moment, Mr. Johnson. Mr. Brassard asked a question which was definitely out of order. No answer is required for it. May we go on to number 2?

Mr. PICKERSGILL: What are we discussing here?

The CHAIRMAN: Governing rules, the white paper.

Mr. PICKERSGILL: Rules governing political broadcasts, yet a question has been ruled out of order because it referred to a political party. Surely the governing rules apply to political parties. That is the very essence of them.

The CHAIRMAN: Down here it says political broadcasting, under four.

Mr. PICKERSGILL: Surely these governing rules are related to political broadcasting.

Mr. JENNINGS: Well, primarily the rules do, but I think we are ranging here from political broadcasting to controversial broadcasting and opinion broadcasting.

Mr. JOHNSON: I think that Mr. Brassard and I agree to forego our questions.

The CHAIRMAN: That is very charitable of both of you.

Mr. BRASSARD (*Lapointe*): I am not insulted.

The CHAIRMAN: Have we any more questions on number 1, the white paper?

Mr. TREMBLAY (*Interpretation*): Yes. As we are studying the C.B.C. I would like us to get down to the basic principles.

The INTERPRETER: The chairman asked if there were any more questions and Mr. Tremblay replied yes, and as we are studying the C.B.C. I would like us to get down to the basic principles.

Mr. TREMBLAY (*Interpretation*): I would like to know specifically what is in the mind of the C.B.C. representatives when they speak of political and controversial broadcasting. What do they understand by that? Take, for instance, the forums or panels. Are they not controversial? And is there not the right to answer?

Mr. JENNINGS: I do not say this facetiously, but I mean any program which expresses opinions appears to us as a controversial broadcast. I would say that we try to deal in this quite complex and difficult field in three ways:

1. In political broadcasting, in what we call the free political broadcasts between elections; and the free time political broadcasting during election campaigns; both of these forms of broadcasting have been worked out in cooperation with the parties at discussions over the years. They were first held many years ago.

2. Then you come into the field of controversial broadcasting, and it is fairly distinct. In this type of broadcasting we try to put forward ideas either in the technique of panels where people present varying points of view within the same broadcast, or we may put them forward in a symposium, and in such panels there is a discussion back and forth which is controlled by the moderator.

Then we have controversial broadcasts in the form of symposiums where opposite points of view are expressed. I think the latest example which I can recall was when the President of the Canadian National Railways and the heads of the various unions took part in a symposium about a year ago.

3. Finally we have the opinion broadcasts, the third main general area, where competent speakers appear on a continuing basis to deal with subjects of the day either national or international, and where we attempt to get a balance in that field by continually evaluating what has been said on a particular subject, and by attempting to secure a representative balance of speakers, so that the whole thing is kept in balance. It is a very difficult job to do.

We have been at it now since the very early days of the C.B.C. and I think I could say that by and large we can be reasonably proud of what we have done over the years in connection with our national broadcasting, in consistently putting various points of view forward on controversial opinions in this country.

Mr. TREMBLAY (*Interpretation*): Mr. Jennings, I have a question now which is purely technical in the case involved. When you have a commentator appearing to comment on the events of the day, is the broadcast always tape-recorded so that there is a document of it afterwards?

Mr. JENNINGS: We always keep a record of what has been said. I am not certain that it is always tape-recorded, but we always have an as-broadcast script, or if it is a non-scripted broadcast, then we have a recording or a tape of it.

Mr. FISHER: I want to ask a hypothetical question in connection with the answer business. Suppose someone did take objection. He might represent an individual viewpoint or an association viewpoint of some kind; it might be political or ethnic. Would you give serious consideration at all times to giving him time to answer, or giving the association time to answer what they considered was an attack or an unfair "slice" at them?

Mr. JENNINGS: Yes, Mr. Fisher, I would say we always give serious consideration to it. This is not to say we always give air time to it.

Mr. PRATT: What is the C.B.C. criterion for making fair distribution of time on controversial questions? Is it based on the comparative size of the group which holds a certain opinion, is it based on a 50-50 division; or is the minority given a break and given more time than the majority, in order to be fair to minority rights?

Mr. JENNINGS: Are you speaking now of political broadcasts?

Mr. PRATT: Of any controversial question, including political broadcasts?

The CHAIRMAN: It would have to be on political broadcasts.

Mr. JENNINGS: I think that is included under the general statement on page 8, (b), which says:

Equal and fair presentation of all main points of view.

Mr. PRATT: "Equal", then, may be interpreted as 50-50 time between opposing views?

Mr. JENNINGS: Equal and fair.

Mr. PRATT: Is that taking into consideration the external affairs outside, which may or may not be diametrically opposed?

Mr. JENNINGS: I think I have said before that in many of these fields you cannot get down to a mathematically fair and equal division; but "equal and fair" is perhaps as far as I can go on that.

The CHAIRMAN: Yes.

Mr. OUMET: "Mathematically fair" would come at times when you have a specific controversial question, such as a labour dispute, for example. We would go out and offer both management and the union exactly equal time to present their respective points of view.

Mr. PRATT: In Quebec, I think, politically speaking, there are diametrically opposed views between the major groups, and I was wondering if the proportion would be based on 50-50. Your answer seems to be in the affirmative.

Mr. PICKERSGILL: If I may put a supplementary question, Mr. Chairman: could Mr. Jennings give us the latest breakdown for the Nation's Business, which I think answers Mr. Pratt's question?

Mr. JENNINGS: I would say, coming down specifically to the political field—which I asked Mr. Pratt first, I think, if that was what he referred to—we do have a breakdown, which does not give equal representation but which gives a breakdown in this way: we have cycles of, say, 10 and within each of these ten broadcasts there is a mathematical breakdown as between the parties qualifying. So far as I know, in all my experience it has always been a mathematical breakdown acceptable to all the parties which have met with us to discuss this breakdown.

Mr. PRATT: My question was basically a far more general one. It was not what recent questions have been, on political aspects—Quebec.

Mr. JENNINGS: I think Mr. Ouimet high-lighted another aspect of your question. There may be a specific controversial question such as the railway strike, where we felt we should put before the public of Canada both sides of the specific question. In that particular broadcast there was an equal division of time and—as far as I can recall—there was a toss as to which group should speak first. In the production arrangements, we went to the extent of seeing that the group speaking second was not in a position to hear what the group speaking first had to say, because we thought that would give them an unfair advantage.

Mr. JOHNSON: Does this apply, Mr. Jennings, to news items? Take your example of a strike: suppose there is some trouble during a strike and the C.B.C. reporter is sent over to get the news on—suppose there is a fight on a certain date? Does the C.B.C. give instruction to its reporters that they should get both sides' version of the fight—of the incident?

Mr. JENNINGS: Yes. In our news—as I said earlier when we were discussing news broadcasting—by and large we take our services from the two main news associations here. But we do have our own reporters, and they are under strict instructions to be fair in that regard.

Mr. JOHNSON: Do they have written orders from the C.B.C. management about this?

Mr. JENNINGS: I think, if you go back and look at the news "bible" that we discussed for a couple of days, you will find these things are covered pretty thoroughly, and in detail.

The CHAIRMAN: May we move on to Item "2", repetitive appearances of commentators?

Agreed.

The CHAIRMAN: You had a short statement on that, Mr. Jennings?

Mr. JENNINGS: No, I did not have a statement.

The CHAIRMAN: Are there any questions on "2"? If not, we will pass on to Item "3", achievement of balance of opinion.

Mr. PICKERSGILL: I have a question on "3", Mr. Chairman.

Mr. JENNINGS: Then may I preface "3"?

The CHAIRMAN: By all means.

Mr. JENNINGS: This is a statement on the selection of talks, speakers and topics. May I read it?

The CHAIRMAN: By all means.

Mr. JENNINGS:

- 1) In the public affairs field topics are very often suggested by news developments, both national and international.
- 2) Sometimes they arise from research carried on in universities, or they arise from projects being developed by government departments, business organizations, and so on.
- 3) Speakers are discovered by producers and program organizers in many different ways:
 - (a) They may be authorities on the subject whose names are well known to all who know the particular subjects under consideration.
 - (b) They may be journalists or broadcasters who have a facility for making a complex matter understandable to the general public.
 - (c) Producers in various regions of Canada try to become acquainted with articulate speakers in that area, therefore, speakers selected are widely representative of the country as a whole.
 - (d) Similarly the C.B.C. maintains bureaus in London, in New York and in Paris, and speakers may be selected from those centers or from adjacent territories. In addition the C.B.C. has access to program material from broadcasting networks in other countries.
 - (e) Frequently potential contributors suggest topics of which they have some special knowledge and their ideas are given consideration by C.B.C. staff members. Many speakers come to the microphone as the result of such submissions.
 - (f) In order to guarantee that a number of viewpoints on any controversial matter will be heard, C.B.C. public affairs producers make continuous evaluations, and if an important viewpoint has not been heard, the producers seek out persons who might reasonably be expected to hold such a complementary view. This process, of course, is followed in arranging panel discussions.
 - (g) Usually a wide range of people and organizations is consulted in an attempt to discover the best informed and most articulate speakers on a particular subject.
- 4) Once a speaker has been invited to contribute to a program series, he is given production assistance in making his presentation as effective as possible. He is never advised by the producer what to say, but he is given assistance in how to say it, and how to write his script clearly, and the way to deliver it effectively.
- 5) Speakers who have the most success in presenting their material, either for radio or for television, are likely to be invited again if they have other subjects of general interest on which they are competent to speak. On the other hand any speaker whose facts are not particularly reliable, or who has difficulty in communicating successfully, is unlikely to be re-invited.
- 6) The success of particular programs and of individual contributors is constantly being evaluated—by the producer, by a program planner in the national program office called a “program organizer”, by the supervisor of the department concerned, by the controller of broadcasting and C.B.C. management generally.

Mr. PICKERSGILL: Mr. Chairman, there is a question I would like to put. I put it either to Mr. Jennings or Mr. Ouimet, and it is this. Have they any knowledge, either through having seen it or through having heard about it, of

any document prepared, or adhered to by a number of members of parliament complaining about the lack of balance in the choice of persons in this kind of broadcasting in the French network?

Mr. JENNINGS: I have not, myself.

Mr. OUMET: I have no knowledge. In fact, I saw this in Hansard a few days ago, and it came as rather a surprise to me. I have no knowledge of a document.

Mr. PICKERSGILL: Thank you.

Mr. FISHER: I want to try to stay away from expressing an opinion here on your programming in this field. But would you agree, Mr. Jennings, that on radio in this particular field of controversial and opinion broadcasting you do a better job of getting viewpoints from across the country than you are doing at the present time on television?

Mr. JENNINGS: I would think this, Mr. Fisher, that we have a much longer experience in radio in this field. We are still developing our methods and our techniques in television but, offhand, I would be inclined to agree with you that, as an opinion, radio at the moment, because of longer experience and because the radio medium itself is perhaps better adapted for getting people to appear on it, is not as difficult as television in that regard.

Mr. FISHER: On this point, I would like to know why in this particular field we cannot get on television more comment and controversy from places such as Winnipeg, Regina, Saskatoon, Edmonton and Calgary?

Mr. PICKERSGILL: And St. John's.

Mr. FISHER: The concentration upon Montreal and Toronto, to people who live outside of the metropolitan sphere, is most discouraging.

Mr. PRATT: Is that not due to the fact that television by its nature is concentrated in the two large production centres?

Mr. JENNINGS: Yes, there is this tendency because of the mechanical difficulties of the medium. This is one thing that we are trying to collect—pardon me, I should say “correct”—and since I say “collect”, I should also mention costs. It is an expensive proposition to reverse the network to make pick-ups from any great distance outside.

I think you will notice that in connection with “Citizens Forum” we have used film. However, I do not think this has the vitality of live broadcasting. Although this is not an opinion shared by all my colleagues, it is an opinion I hold fairly strongly.

I mentioned mechanical difficulties. Well, in radio, you press a button and, at no cost, switch out to Vancouver; you press another button and switch back to St. John's during the same program. There is no effort in pressing a button.

Mr. FISHER: One of the tendencies of this is to give us an imbalance of content; it swings much more to international affairs, which may interest people in metropolitan centres, rather than national topics.

Mr. JENNINGS: You are speaking of television?

Mr. FISHER: Yes. Is there not any way, despite the difficulties, that we could hear some commentaries and controversy from places other than Montreal and Toronto?

Mr. PRATT: Are you suggesting that in the two metropolitan major cities of Toronto and Montreal the interest is mainly toward international events rather than national?

Mr. FISHER: No, but there is that tendency. There is also a tendency—and I have learned this from talking to some of your producers—to feel that, because the metropolitan centres are much more in competition with American networks, they should orient in competition with them and to forget about this, thereby leaving a vacuum.

The CHAIRMAN: Mr. McGrath, do you have a question?

Mr. McGRATH: Referring to the expense of reversing the network, could the C.B.C. not use the tape, the voice-over system, to obtain a consensus of opinion across the country?

Mr. JENNINGS: Yes, there are many ways of doing it.

Mr. McGRATH: Have you used it?

Mr. JENNINGS: We have used it in a discussion a couple of times. It is a technique of film pictures, plus a live video; in other words, that is worked out by having a live audio circuit connecting the participants.

Mr. McGRATH: That is precisely what my reference was.

Mr. JENNINGS: And while they are appearing at each of the points you have a camera which is photographing them spontaneously as they answer, and later you match the film with the voice. So you get a tape recording of a live discussion that is a sound track to a film of the various participants in that discussion as it took place.

The CHAIRMAN: Mr. McGrath, are you talking of the new tape?

Mr. McGRATH: No. I take it this is an expensive process, almost as expensive as reversing the network.

Mr. JENNINGS: I cannot tell you; I imagine it is.

Mr. McGRATH: Just to clarify the point I was making, where you would have a discussion to get a cross country consensus of opinion, you could probably bring in tapes from voices in different parts of the country and use a voice over a man's picture on the network.

Mr. JENNINGS: It would be pretty dull broadcasting.

Mr. McGRATH: Well, this sort of broadcasting is pretty dull anyway.

Mr. PICKERSGILL: Controversial broadcasting is dull.

Mr. FISHER: Mr. Chairman, I have a supplementary question. I was very much impressed with the television coverage you gave to Mr. Smallwood and Mr. Ladd at the time of the Newfoundland controversy. I thought it was an exciting and interesting controversy.

Mr. JENNINGS: That was a film.

Mr. FISHER: Why could you not do the same sort of thing in connection with programs such as Viewpoint? After all, we got in a snit last week over a program that only circulates in Ontario.

Mr. JENNINGS: Which one is that?

Mr. FISHER: I am talking about Preview Commentary.

Mr. JENNINGS: It is distributed further than Ontario.

Mr. FISHER: It does not go into the west.

Mr. JENNINGS: Oh, yes.

Mr. FISHER: I understood that it did not.

The CHAIRMAN: It does not matter.

Mr. BELL (*Saint John-Albert*): Mr. Fisher has been doing a lot of talking about a program about which he does not know much.

Mr. FISHER: I know it is not carried on the stations at the Lakehead and the stations to the east of there.

The CHAIRMAN: What is your question?

Mr. JENNINGS: This is a thing we are trying to correct all the time because we recognize the fact that the tendency, because of the economics of the medium, is to concentrate on the easiest places in order to do it as economically as possible. We are trying to widen that scope as much as possible.

Mr. FISHER: In other words, you recognize your own weaknesses.

Mr. JENNINGS: Yes.

The CHAIRMAN: Mr. Chambers, do you have a question?

Mr. CHAMBERS: Yes, and I think now is the correct time to ask this question. Once the executives of the C.B.C. have been chosen to oversee a particular program, do you inquire of their political views?

Mr. JENNINGS: Not to my knowledge. I would say that if we saw evidence that their political views were conditioning their approaches to their jobs, we would inquire very seriously into it.

Mr. CHAMBERS: Well, this is a very sensitive area. Would it not be possible if you did not—and I am not suggesting you should—that you might have a build-up of a group which is generally of one political opinion; and as a supplementary question, would it not be natural for them—they would be in contact more probably with people of similar political views?

Mr. JENNINGS: I am sorry if I answer this obliquely—

Mr. CHAMBERS: To explain what I mean by “political” here, I do not mean party political; I mean philosophical political.

Mr. JENNINGS: I think I will go back to the answer I was going to give you. We have had specific complaints made to us about imbalance, but where the kind of thing of which you are speaking may have been a conditioner, I must say that I personally have never discovered anything that could substantiate that. I do think that our people, regardless of their political philosophy, lean over backwards to follow out the responsibility of their job, as I have tried to outline them in these directions and general policy. I think they do.

Mr. CHAMBERS: I am sure they work hard at it, but some have said they have difficulties in getting statements of certain types of views, and this might, to some extent, be caused by the fact that they are not in touch.

Mr. JENNINGS: They do not move in certain circles.

Mr. CHAMBERS: Yes and, perhaps, it would be better if your employees in charge of this were less homogeneous and more varied.

The CHAIRMAN: Have you a question, Mr. Taylor?

Mr. TAYLOR: Mr. Jennings, if you had a program originating in Toronto, with three commentators on television, what would the extra cost be if they had three commentators in different parts of the country? What would be the additional cost?

Mr. JENNINGS: I do not know what the approximate additional cost would be. Of course, this would depend on what part of the country they were in. If we had three, one in Toronto, one in St. John's and one in Vancouver perhaps,—could Mr. Gilmore give us what the reversals would cost in the circuit?

Mr. GILMORE: We have no cost yet on the reversal of the circuit to St. John's.

Mr. JENNINGS: Because it is too new.

Mr. GILMORE: To reverse a circuit in television there is a minimum charge of one hour. You must buy one hour under any circumstance. From Vancouver the approximate cost is \$2,100; from Winnipeg, approximately \$1,100 and from Halifax, approximately \$700.

The CHAIRMAN: That answers your question, Mr. Taylor?

Mr. TAYLOR: Yes.

Mr. McGRATH: I have a supplementary question. Would reversing the network to St. John's be about double that to Halifax?

Mr. GILMORE: I would have no way of estimating that. I hesitate to give an opinion.

Mr. JENNINGS: The additional cost of putting a commentator in Vancouver in addition to the one in Toronto and the one in Halifax, in the quotation which Mr. Gilmore gave, would be approximately \$3,000.

Mr. TAYLOR: Do you use the half-screen technique which one sees so often on United States programs.

Mr. JENNINGS: Yes. I think I remember during the general election coverage where we cut the screen in four.

Mr. GILMORE: We quartered it.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I would like to put a question. Would it not be possible to have as commentators a greater number of individuals from the city of Quebec, which is both a university city and a capital city?

My second question is on the subject of the balance of opinions. If the same man is maintained as a commentator on a program for three years giving his points of view or giving commentaries on both national and international events, can this not harm what is known as balancing of opinions?

The third question is could the C.B.C. more frequently use commentators who form part of its regular staff? I have here before me the case of the \$5,000 a year man who is only rarely called upon to make commentaries.

Mr. JOHNSON: May I make a correction. It should be two men, not one man.

The INTERPRETER: Excuse me, it should be two men.

Mr. OUMET: Regarding the first question, I feel we do make quite a considerable use of commentators from Quebec city. If you consult the list we circulated some time ago, you will find there are quite a number of persons from Quebec city, from Laval university and various other university fields who are being used. In fact, I have figures which deal with the over-all use of commentators from September 1, 1956, to May 1, 1958. I find we have used 748 speakers, guest speakers, interviewers, panelists and panel chairmen in the C.B.C. French radio and television network. I repeat, 748 within a period of 21 months.

Mr. TREMBLAY: From Quebec city?

Mr. OUMET: No; over all. In Quebec city on television there is the problem of bringing in commentators and the network reversal cost. We would like to use more than we have used; but on radio we have used them to a very great extent, either from Quebec city or by bringing them down to Montreal.

As far as the second question is concerned, I do not know what commentator you are referring to. On the question of analyzing the international news and international affairs, I would say should the man prove to be absolutely subjective in his judgment rather than objective, as many of the commentators would be in such a specific instance, there would be a danger of imbalance. However, if you are thinking of the same individual I am, I do not believe this man has ever been proven to be consciously subjective.

Mr. TREMBLAY (*Interpretation*): I do not know to whom you are referring.

Mr. OUMET: I was a journalist once. I reported for a number of years. I imagine, like anyone else, I was conditioned by my upbringing, my family surroundings, background and so forth; but at the same time this does not stop an individual from bending backwards in his objective to be as impartial as possible.

Concerning the last question, in respect of the two commentators on our staff earning \$5,000, I would like Mr. Tremblay to give me their names.

The CHAIRMAN: No personalities.

Mr. TREMBLAY (*Interpretation*): I do not want to enter into personalities.

Mr. BELL (*Saint John-Albert*): Granting that to some extent it might be desirable to have commentators in the larger cities close at hand available for immediate news comment, would it not be possible in the case of subjects of a more general nature, like the Gallup poll, to move around the country more? I know on two occasions I was very annoyed to see on TV, I think in connection with the flag or the anthem, when that was in the public eye a few months ago, only new Canadians, in a scene in Toronto describing conversations in on-the-street interviews. It seemed to me it might be better if, in a matter of that kind, we moved around the country so that we would get everyone's comment.

Mr. JENNINGS: I cannot identify the broadcast you are speaking of. All I can say in answer to that is I have explained to you the difficulties in making television—if that is what you are speaking of—flexible. It is difficult to comment on one broadcast. In radio the attempt always has been to make as widespread as possible the expression of opinion. It can be done in television in some instances within the limits of facilities and places where pick-ups can be made. In some cases, that is an impossibility except in the general run of the mill thing.

Mr. McGRATH: I think Mr. Bell was referring to Tabloid a few months ago.

Mr. BELL (*Saint John-Albert*): It would come under that category; a program like Tabloid.

Mr. PICKERSGILL: Is there a program like Tabloid?

Mr. PRATT: I think Mr. McGrath made what I thought was an excellent suggestion, that it may be more use on sound tape for still pictures, graphs, maps and other material which can be exposed in either Montreal or Toronto, which would give everyone a chance across the country to have their say, and it would not entail this tremendous expense of reversing networks or sending up special crews. Could something not be done to implement that suggestion?

The CHAIRMAN: Mr. Jennings?

Mr. JENNINGS: We do this on a small scale.

Mr. PRATT: But on a large scale?

Mr. JENNINGS: On a large scale—we can look into that.

Mr. PRATT: We are getting somewhere after 45 minutes discussion.

The CHAIRMAN: Mr. Johnson, you have a short question for which a short answer will suffice, I hope?

Mr. JOHNSON (*Interpretation*): Very short, Mr. Chairman.

The CHAIRMAN: Very well.

Mr. JOHNSON (*Interpretation*): I have a short question, and I would like, for once, to have a direct answer to a direct question.

Is it true, Mr. Ouimet and Mr. Jennings, that in Ottawa, as in Montreal, there exists a list of newspapermen—

Mr. TREMBLAY: A "black" list.

The INTERPRETER: All right, a black list.

Mr. JOHNSON (*Interpretation*): A black list of newspapermen who must not be invited to comment?

Mr. JENNINGS: No.

The CHAIRMAN: You have a direct answer.

Mr. JOHNSON: May I ask a direct supplementary question?

The CHAIRMAN: If it is short.

Mr. JOHNSON: It is very direct and short.

Mr. JOHNSON (*Interpretation*): Is it not true this applies to Mr. Pierre Chalout of Le Droit of Ottawa?

The CHAIRMAN: This is in personalities, and you do not need to answer that, Mr. Jennings.

Mr. TREMBLAY: That is a fact.

Mr. JENNINGS: There is no black list.

The CHAIRMAN: Did I hear you move a motion to adjourn, Mr. Pickersgill?

Mr. PICKERGILL: Yes, you did, Mr. Chairman.

The CHAIRMAN: We shall reconvene at three o'clock tomorrow afternoon, gentlemen, in the same room.

THE FOLLOWING IS THE TEXT OF THAT PART OF THE
COMMITTEE'S PROCEEDINGS CONDUCTED IN
THE FRENCH LANGUAGE

ON TROUVERA CI-DESSOUS LE TEXTE DE LA PARTIE DES DÉLIBÉRATIONS
DU COMITÉ QUI S'EST DÉROULÉE EN FRANÇAIS

COMITÉ DE LA RADIODIFFUSION

(Page No. 630)

M. TREMBLAY: Monsieur le président, je voudrais savoir si vous avez reçu un télégramme de l'Union des artistes de Montréal, demandant que l'Union des artistes comparaisse devant le comité.

* * *

(Page No. 631)

M. FORTIN: A la page 21 du rapport, je constate qu'il n'y a aucun montant indiqué au titre "paiement des talents". Il s'agit du programme "Point de Mire".

Je me souviens qu'au cours de l'enquête nous avons reçu un certain jour une formule, un rapport sur ce programme, lequel indiquait qu'un montant de \$700 était alloué pour les talents, alors que sur le dernier rapport que nous avons eu, comme l'indique la page 21, aucun montant n'apparaît pour les talents ou présumés artistes de "Point de Mire".

J'aimerais avoir quelques explications à ce sujet.

* * *

(Page No. 634)

M. TREMBLAY: Monsieur le président, à la page 10 du rapport, au sujet de l'émission "Music Hall", je vois ici que pour l'émission du 22 mars 1959, on a payé à même les fonds des contribuables \$12,683. Est-ce qu'on pourrait m'expliquer ici quelle est la façon de procéder dans un programme comme celui-là où la brasserie Labatt est commanditaire? Comment se fait-il qu'on ait à exiger \$12,683 de l'argent des contribuables pour ce programme "Music Hall", alors que le programme est commandité?

* * *

(Page No. 635)

M. TREMBLAY: Monsieur le président, je comprends l'explication des représentants de Radio-Canada, mais je ne peux comprendre que nous ayons à payer les deux tiers du programme pour annoncer les produits de la brasserie Labatt.

* * *

M. TREMBLAY: Est-ce qu'il n'était pas possible de trouver un autre commanditaire qui aurait consenti à payer davantage?

* * *

M. TREMBLAY: Pourriez-vous nous dire, dans le cas de "Music Hall"...

* * *

M. TREMBLAY: Pourriez-vous me dire, monsieur Gilmore, s'il était possible de trouver un autre commanditaire dans une autre province; à supposer que

vous ayez fait passer ce programme dans une autre province que la province de Québec, auriez-vous pu trouver un autre commanditaire que la brasserie Labatt?

* * *

M. TREMBLAY: Monsieur Gilmore, pourriez-vous me dire, en tant que le programme "Music Hall" du 22 mars est concerné,—on mentionne un coût total de \$18,000,—pourriez-vous nous dire si ce programme, si la moyenne du coût de ce programme n'est pas toujours la même, si chaque programme "Music Hall" a coûté à peu près \$18,000 ou l'équivalent?

* * *

(Page No. 636)

M. TREMBLAY: Monsieur le président, je voudrais faire remarquer que nous avons ici un volumineux rapport, et il y a toute une série de questions pertinentes à ce rapport, et je voudrais que nous considérions la possibilité d'avoir tout le temps qu'il faut pour poser des questions. Il y a une série de questions qui surgissent à l'étude de ce rapport et je voudrais avoir tout le temps qu'il faut pour poser des questions sur ce rapport.

* * *

M. TREMBLAY: Mon intention n'est pas du tout de prendre le temps du comité, mais vous devez reconnaître avec moi que nous avons ici un document extrêmement important, qui va nous permettre de voir ce que Radio-Canada fait avec l'argent des contribuables, et c'est pourquoi nous devons avoir certaines informations.

M. Pickersgill est bien mal placé pour dire que nous ne devons pas entrer dans l'administration de la société Radio-Canada, si l'on considère les tactiques de diversion qu'il a lui-même employées la semaine dernière.

(Page No. 637)

M. TREMBLAY: Toujours sur le sujet de "Music Hall", pourriez-vous me dire si ce programme a comme but d'encourager les talents canadiens?

* * *

M. TREMBLAY: Pourriez-vous nous dire, nous indiquer exactement les statistiques dans le cas de "Music-Hall"?

* * *

M. TREMBLAY: Nous avons l'expérience qu'un très grand nombre d'artistes étrangers apparaissent à "Music Hall".

* * *

M. TREMBLAY: Quels sont les tarifs que vous utilisez dans le cas de cachets payés aux artistes étrangers comparativement à ceux du Canada?

* * *

M. TREMBLAY: Exactement les critères de popularité?

* * *

M. TREMBLAY: C'est exactement le genre de réponses, monsieur Ouimet, qui ne disent absolument rien.

(Page No. 642)

M. TREMBLAY: Monsieur le président, à la page 59, il est question de "La soirée du hockey". C'est un peu différent de la question à laquelle vous vous intéressez. A la page 59, pour "La soirée du hockey", on invite deux commanditaires, la brasserie Molson et la compagnie Imperial Oil. Est-ce qu'il serait possible de savoir quelle est la part payée par la brasserie Molson?

* * *

M. TREMBLAY: Je pose cette question-là parce qu'il y a une parenté, une affinité très directe entre la compagnie Molson et la Canadian Arena, de même que le club Canadien. Alors, je voudrais savoir exactement quelle est la part payée par la brasserie Molson afin de savoir s'il y a un monopole exercé ici sur les ondes?

* * *

(Page No. 643)

M. TREMBLAY: Au sujet du téléthéâtre "Au cœur de la rose" . . . Je voudrais savoir quel est exactement . . . Il y a un téléthéâtre: "Au cœur de la rose", qui a coûté \$4,821. Voulez-vous me dire quel est le coût moyen des émissions de téléthéâtre, ou d'émissions comme "En première"

* * *

M. JOHNSON: Monsieur le président, à la page 64, relativement à l'émission "Showtime", je vois qu'il y a un commanditaire, la Canadian General Electric. Je voudrais savoir, premièrement, depuis combien de temps ce programme est commandité, en second lieu, s'il y a eu un commanditaire dès la première année et, troisièmement, étant donné la différence énorme entre le prix de production et le montant reçu par Radio-Canada, considérant le nombre de personnes qui jouent un rôle dans ce programme et considérant le fait que beaucoup de programmes sont dans cette situation, je voudrais demander aux autorités de Radio-Canada si elles considèrent la possibilité de changer sa façon de réaliser des programmes, et de vendre le temps du poste à des producteurs indépendants qui se chargeraient de boucler le budget, qui se chargeraient eux-mêmes de boucler le prix de réalisation de ce programme?

* * *

(Page No. 644)

M. TREMBLAY: Monsieur le président, à la page 49, il est question du programme de musique sacrée, qui a coûté \$24,971. Pourriez-vous me dire si Radio-Canada a tenté d'obtenir un commanditaire pour ce programme?

* * *

LE COMITÉ DE LA RADIODIFFUSION

(Page No. 645)

M. TREMBLAY: Monsieur le président, je m'oppose. Je voudrais qu'on suive l'agenda tel qu'il a été proposé et tel qu'il a été adopté.

* * *

(Page No. 658)

M. TREMBLAY: Je vois, à la page 2, les principes de la société au sujet des émissions controversées; numéro 3, "le droit de réponse est inhérent à la doctrine démocratique de la liberté de parole".

Je voudrais avoir la définition de ce qu'ils appellent le droit de réponse.

M. TREMBLAY: Monsieur le président, en ce cas, je considère que certaines émissions qu'on appelle des émissions de commentaires exigeraient un droit de réponse et je vais vous donner un exemple précis. Dans le cas d'une émission, par exemple que j'ai vue il y a quelques jours, un commentateur a analysé la situation dans certaines régions de la province de Québec et a fait une charge contre le gouvernement de cette province. Ne pensez-vous pas que, dans un cas comme celui-là, on n'a pas respecté les principes qui se trouvent émis ici.

* * *

(Page No. 660)

M. JOHNSON: Monsieur le président, au sujet des émissions que l'on appelle des émissions de "panel",—je m'excuse de l'expression, je ne connais pas exactement l'expression française . . .

M. TREMBLAY: Un forum.

M. JOHNSON: Un forum. On a constaté, à Montréal, qu'il y avait des plaintes, de la part de plusieurs personnes, à l'effet que, lorsqu'on présente la discussion d'une idée qui aurait des incidences politiques, on a tendance à inviter, d'une part un commentateur qui a des idées politiques bien arrêtées et bien connues, qui agit comme modérateur et, d'autre part, deux invités, deux ou trois invités protagonistes d'une idée, et seulement un invité de la contrepartie.

Est-ce que des ordres sont donnés au *supervisor* par les responsables des émissions culturelles? Je pense au cas, à Montréal par exemple, où il y a une discussion comme . . .

* * *

(Page No. 661)

M. TREMBLAY: Etant donné que l'on fait l'étude de la société Radio-Canada, je voudrais bien qu'on en vienne aux principes . . .

* * *

M. TREMBLAY: Je voudrais savoir exactement qu'est-ce que c'est, dans l'esprit des représentants de Radio-Canada, qu'est-ce que c'est qu'une émission controversée? Qu'est-ce qu'ils entendent par là, des émissions forum? Est-ce que ce ne sont pas des émissions controversées? Est-ce qu'il n'y a pas un droit de réponse?

* * *

(Page No. 662)

M. TREMBLAY: Une question d'ordre purement technique dans le cas présent. Est-ce que, lorsqu'un commentateur fait un commentaire sur les faits du jour, sur les événements du jour, l'émission est toujours enregistrée de façon à ce qu'il en reste un document?

* * *

(Page No. 668)

M. TREMBLAY: Monsieur le président, je voudrais savoir: est-ce qu'il serait possible d'avoir comme commentateur un plus grand nombre de gens de la ville de Québec, une ville universitaire et une capitale?

Deuxième question, sur le sujet de l'équilibre d'opinions. Est-ce que le fait de maintenir, comme commentateur à un programme, le même commentateur qui, pendant trois ans, émet des opinions sur les événements internationaux ou nationaux, n'est pas de nature à nuire à l'équilibre des opinions?

Et, troisièmement, est-ce que Radio-Canada ne devrait pas utiliser plus souvent des commentateurs qui font partie de son personnel régulier? J'ai ici le cas de deux commentateurs qui sont payés \$5,000 par année et ne sont appelés à faire des commentaires que très rarement.

* * *

M. TREMBLAY: Je n'ai pas dit à qui je réfèrais.

* * *

(Page No. 669)

M. TREMBLAY: Je ne veux pas faire de personnalité.

* * *

M. JOHNSON: J'ai ici une question courte. Il me faudrait une réponse directe à une question directe. Est-il vrai, monsieur Ouimet, ou monsieur Jennings, qu'il y a à Ottawa, comme à Montréal, une liste noire de journalistes qui ne doivent pas être invités à faire des commentaires sur les ondes de Radio-Canada?

* * *

M. JOHNSON: N'est-il pas vrai que c'est le cas de M. Pierre Chaloult, du journal Le Droit, d'Ottawa?

BROADCASTING COMMITTEE AGENDA
CBC PROGRAMMING—NEWSCASTING
EXPENDITURES AND STAFF—1955-1958
(in thousands of dollars)

Location	Fiscal Year Ending March 31	Salaries and Wages	Press News	Film Production and Processing	Other Expenses	Total	Number of Staff	Charged to	
								Radio	T.V.
National T.V. News.....	1956	163	165	330	331	989	26	—	989
	1957	207	191	450	407	1,255	41	—	1,255
	1958	269	252	487	436	1,444	44	—	1,444
St. John's.....	1956	28	29	—	—	57	5	57	—
	1957	36	29	—	—	65	6	65	—
	1958	37	30	—	—	67	6	67	—
Halifax.....	1956	50	28	22	16	116	7	52	64
	1957	56	29	60	30	175	9	43	132
	1958	55	29	37	75	196	9	38	158
Montreal.....	1956	132	70	58	29	289	27	84	205
	1957	171	70	64	20	325	36	107	218
	1958	201	74	55	38	368	41	110	258
Toronto.....	1956	94	33	—	12	139	18	122	17
	1957	120	28	—	10	158	23	125	33
	1958	127	28	—	9	164	22	134	30
Ottawa.....	1956	13	—	7	11	31	2	6	25
	1957	17	—	11	15	43	2	9	34
	1958	23	—	13	27	63	4	13	50
Winnipeg.....	1956	43	28	10	5	86	9	48	38
	1957	56	28	2	5	91	10	56	35
	1958	58	28	—	7	93	10	62	31
Vancouver.....	1956	60	29	66	33	188	11	57	131
	1957	76	38	102	50	266	14	62	204
	1958	89	40	110	29	268	15	66	202
TOTAL.....	1956	583	382	493	437	1,895	105	426	1,469
	1957	739	413	689	537	2,378	141	467	1,911
	1958	859	481	702	621	2,663	151	490	2,173

NOTE: Above represents direct departmental costs applicable to News Service. It does not include any proration of supervisory and management overhead.
June 23rd, 1959.

SPECIAL COMMITTEE

INFORMATION SERVICES
PUBLICATIONS 1957-58

Title	Number printed	Function	Cost	Revenue
ENGLISH LANGUAGE				
"Writers' Market Information".....	4,000	To provide information to writers re CBC requirements for radio and TV scripts, and rates of pay for same.....	253	
"Long Life & Good Health".....	8,000	Reprint of program material on geriatrics made available to interested groups concerned with the care of the aged.....	850	
"TV & Radio Writer".....	4,600	A typewritten bulletin issued three or four times a year to TV and radio writers to encourage more submissions.....	494	
"Young Canada Listens" manual and folder.....	96,000	To provide a necessary supplement for teachers in preparation for broadcasts used in the classroom.....	7,998	
"Stratford Music Festival" 1957.....	7,500	To promote a series of broadcast concerts from Stratford Festival...	243	
"Farm Forum" 1957-58 folders.....	60,000	To provide program schedules concerning details of the various farm broadcasts in advance to interested groups (e.g. Farm Forums) and individuals.....	767	
"Citizens' Forum" 1957-58 folders.....	100,000	To provide program schedules and background information to universities, educational organizations and individuals who plan listening and discussion groups based on the program.....	1,119	
"Kindergarten of the Air" 1957-58 folders	5,000	Same specialized promotion function as "Farm Forum" and "Citizens' Forum" booklets.....	120	
"In Reply" folders.....	500	To advise 500 regular correspondents to "In Reply" that program was returning to the air.....	59	
"CBC Religious Programs" folders.....	20,000	Specialized promotion covering regular religious periods and special feature series for the season.....	374	
"Meet Your CBC Farm Commentators" folders.....	5,000	4-page leaflet to promote the personality of our farm commentators—distributed at annual International Plowing Match.....	109	
"The Vision of William" folders.....	2,100	Reprint of CBC Times article on this "Wednesday Night" program of special interest to groups on Religious Broadcasts list.....	66	

BROADCASTING

Title	Number printed	Function	Cost	Revenue
			\$	\$
"Canadian TV Is Worth It!" booklets....	1,500	Digest of speech by President, Mr. J. A. Ouimet, distributed generally and to press.....	88	
"It's Nursery School Time" folders.....	10,000	To provide program schedules to groups and individuals interested in television programs for pre-school children.....	267	
"Is There A Writers' Clique In Toronto?" folders.....	300	Reprint from CBC Times article used as an information piece in correspondence between Script Department and writers.....	26	
"An Introduction to Geology" folders....	12,000	To provide advance information, schedules and background material to educational groups and individuals regarding the "University of the Air" series.....	642	
"Philosophy In The Mass Age".....	2,200	A reading list supplied on request to individuals who wished to do extra reading in connection with the "University of the Air" series.....	185	
CBC Times (Eastern, Prairies and Pacific Editions)				
Average Weekly Distribution				
—paid subscriptions.....	23,846	To provide program information and background material to the English-language press (daily and weekly), the affiliated stations of English radio and TV networks, the staff of the English networks, interested listeners and viewers, advertising agencies.....	6,736 (annual cost of printing and engraving)	31,332
—free and staff.....	8,333			
SUB-TOTAL (English Language Publications).....			\$ 100,396.	
FRENCH LANGUAGE				
"Adult Education & Public Affairs"				
—Summer Edition.....	25,000	These booklets are program schedules covering details of all programs concerned with adult education and public affairs. They include background material on each series and specific information on each program. Their chief function is to provide advance information to individuals and groups with an expressed interest in public affairs and adult education.....	6,150 (including mailing and art work)	
—Fall & Winter Edition.....	35,000			
—Spring Edition.....	35,000			
"Farm Broadcasts".....	35,000	These booklets are program schedules covering details of the various farm broadcasts during the year, and their function is to provide advance information to interested groups.....	700	

"Regulations—Canadian Song Contest" ..	2,300	These rules for "Le Gala des Chansons Canadiennes" are supplied to individuals on request. The contest, which is for the best original popular song, culminates in a large-scale television broadcast at which winners are declared and the top songs are broadcast.....	500	
"La Semaine à Radio-Canada"				
Average Weekly Distribution				
—paid subscriptions.....	5,593	To provide program information and background material to the French-language press (daily and weekly), the affiliated stations of French radio and TV networks, the staff of the French networks, interested listeners and viewers, advertising agencies.....	37,440 (annual cost of printing and engraving)	9,360
—free and staff.....	3,407			
SUB-TOTAL (French Language Publications).....		\$ 44,790.		
TOTAL COST AND REVENUE OF PUBLICATIONS.....			145,186	40,692

ADMINISTRATIVE SERVICES																			
Personnel and Administrative Officers.....	8	1				1			4			4		1			1		20
Treasurer's Representatives.....						1			2			2	1	1			1		8
Secretaries & Stenographers.....	61	3	1	1	1	4	1	1	59	1	1	51	2	1	6	2	1	8	207
Clerks.....	176	8				11	1	2	215	3	2	169	10	3	24	6	5	37	676
Receptionists, Switchboard and Teletype Operators.....	4	3				3		1	19	3	1	17	4	1	5	1	1	9	74
Office Boys.....	9					1			19			16	1		1			4	51
OTHERS.....	18								6			5			2				31
TOTAL.....	300	46	7	7	6	61	11	15	660	26	17	487	46	20	132	26	24	128	2,049

CANADIAN BROADCASTING CORPORATION

STAFF STATISTICS

Radio and Integrated Services

1 April 1955

		Newfoundland				Maritimes				Quebec			Ontario			Prairies			British Columbia		Foreign Offices		
	Head Office	St. John's	Corner Brook	Gander	Grand Falls	Halifax	Sackville	Sydney	Moncton	Montreal	Quebec	Chicoutimi	Toronto	Ottawa	Windsor	Winnipeg	Edmonton	Regina	Vancouver	Prince Rupert	New York	TOTAL	
EXECUTIVE																							
Executive.....	2									2			2									1	
Division Heads & Ass'ts.....	12									1			1			1			1			1	
Regional Officers.....		1				1										1							
Station Managers.....			1	1	1			1	1	2	1	1		1	1		1	1	1	1		1	
PROGRAM																							
Program Supervisors.....	3					2			1	7			17	1	1	2	1		1			2	
Producers.....		3				6				36	2		44	2		11	1		10	1		11	
Commentators.....	1	2				2				1			3			2		1	3			1	
Announcers.....		6	4	4	3	5		4	4	21	4	3	16	7	3	12	5	5	10	4		12	
News Editors.....		5				4				11			16		1	5			6			4	
Production & Program Ass'ts, Continuity Writers.....										5			12			1			2		1	2	
Music Librarians, Copyists & Clerks.....						3			1	12	1		10	2		3			2			3	
COMMERCIAL																							
Commercial Supervisors and Representatives.....										7			8			1			1			1	
PRESS AND INFORMATION																							
P. & I. Representatives.....	3					1				10			9			1			3			2	
ENGINEERING																							
Engineering Supervisors.....	1	1					1			16			2			1			1			2	
Engineers.....										43			2									4	
Architects & Draftsmen.....										21												2	
Technicians & Operators.....		12	1	1	1	15	7	6	5	83	11	8	57	15	8	42	8	8	21	2		31	
Wiremen & Machinists.....										25			3									2	
Storekeepers & Stores Clerks.....	2	1				1				26			13			5			5			5	
Building & Studio employees.....							1			7		1	8		1	3	1	1	1			1	

SPECIAL COMMITTEE

CANADIAN BROADCASTING CORPORATION

STAFF STATISTICS

1 April 1955

682

SPECIAL COMMITTEE

	TELEVISION							INTERNATIONAL SERVICE						
	Halifax	Montreal	Ottawa	Toronto	Winnipeg	Vancouver	TOTAL		Montreal	Sackville	Ottawa	Toronto Vancouver	London, Eng. New York	TOTAL
EXECUTIVE								EXECUTIVE						
Directors & Assistants.....	1	2	1	2	1	2	9	Regional Officers.....	1					1
PROGRAM								PROGRAM						
Program Supervisors.....	2	7	1	9	2	2	23	Program Supervisors.....	18				1	19
Producers.....	2	37	2	37	3	6	87	Producers.....	8		1	2	1	12
Announcers.....	2	7		9	3	2	23	Announcer-Producers.....	44					44
Co-ordinating Producers & Production Assistants.....	4	17	5	29	3	6	64	Announcers.....	3					3
Script-Assistants.....	3	33	2	33	3	5	79	News Editors & Writers.....	18					18
Film Editors & Assistants.....	7	21	2	71	7	8	116	Production & Pgm. Assistants.....	3					3
Cameramen & Photographers.....	2	4	1	6	1	3	17	Translators.....	13					13
Film Librarians & Assistants.....	2	3		9	2	2	18	Music Librarians & Clerks.....						
News Editors & Copy Clerks.....	4	10	1	21	3	4	43	PRESS & INFORMATION						
DESIGN & STAGING								P. & I. Representatives.....	2					2
Design & Staging Supervisors.....		4		4		1	9	ENGINEERING						
Set Designers & Assistants.....		15		20	2	2	39	Engineering Supervisors.....	1					1
Graphic Designers & Assts.....	1	16	1	13	2	2	35	Technicians & Operators.....	1	7	2			11
Scenic Artists.....		11		12		2	25	Mechanical Riggers.....		2				2
Painters.....		10		12			22	Storekeepers & Stores Clerks.....		1				1
Carpenters.....		22		26		2	50	Building & Studio employees.....	2	2				4
Propsmen.....		31		20		1	52	ADMINISTRATIVE SERVICES						
Stagehands.....	1	45	2	69	1	4	122	Administrative Officer.....	1					1
Warehouse & Staging Attendants.....		16		12			28	Treasurer's Representatives.....						
Make-up Artists.....	1	8		7	1	1	18	Secretaries & Stenographers.....	22		1	2		25
Costumers.....		19		21		1	41	Clerks.....	20					20
ENGINEERING								Receptionists, Switchboard & Teletype Operators.....			1			1
Technical Supervisors.....	1	3	1	4	1	1	10	Office Boys.....						
Technical Producers.....	1	11	2	14	3	2	33	TOTAL.....	157	13	5	4	2	181
Technicians.....	19	122	24	156	26	33	380							
TV Assistants & Trainees.....	1	57	4	31	3	6	105							
Storekeepers.....	1	7		8			16							
Building & Studio employees.....	1	1				1	3							

ADMINISTRATIVE SERVICES							
Secretaries & Stenographers.....	9	24	6	50	7	9	105
Clerks.....	13	30	6	56	15	10	130
Receptionists.....		3	3	4			10
Office Boys.....		4		5			19
Others.....	2	4	2	12	1	1	22
	<u>83</u>	<u>604</u>	<u>66</u>	<u>781</u>	<u>90</u>	<u>119</u>	<u>1743</u>
TOTAL.....							<u>1743</u>

RECAPITULATION	
Radio and Integrated Services.....	2049
International Service.....	181
Television.....	1743
	<u>3973</u>
GRAND TOTAL.....	<u>3973</u>

CANADIAN BROADCASTING CORPORATION
STAFF STATISTICS
1 April 1956

	TELEVISION							INTERNATIONAL SERVICE					
	Halifax	Montreal	Ottawa	Toronto	Winnipeg	Vancouver	TOTAL	Montreal	Sackville	Ottawa	Toronto	London, Eng. New York	TOTAL
EXECUTIVE													
Directors & Assistants.....	1	2	1	2	1	2	9						1
PROGRAM													
Program Supervisors.....	3	12	1	20	3	4	43	17					17
Producers.....	3	58	3	44	6	8	122	9		1	1		11
Announcers.....		10		7			17	43					43
Co-ordinating Producers & Production Assistants.....	5	24	8	39	7	7	90	3					3
Script-Assistants.....	3	56	3	45	5	7	119	16					16
Film Editors & Assistants.....	11	27	3	94	8	10	155	1					1
Cameramen & Photographers.....	3	6	3	15	3	4	26	13					13
Film Librarians & Assistants.....	1	3		15	3	3	25						
News Editors & Copy Clerks.....	3	14	2	26	3	5	53						
DESIGN & STAGING													
Design & Staging Supervisors.....	4	5		5		2	16						
Set Designers & Assistants.....		34		23	2	4	63	1					1
Graphic Designers & Ass'ts.....	2	20	1	17	1	2	43	1	8				9
Scenic Artists.....		21		19	1	3	44		2				2
Painters.....		16		9	2		27		1				1
Carpenters.....		33		29	4	3	69		2				2
Propmen.....		54	1	39	2	6	102						
Stagehands.....	2	49	4	89	6	3	153						
Warehouse & Staging Attendants.....		37		3			40						
Make-up Artists.....	1	12		7	1	2	23	1					1
Customers.....		35		27	1	2	65						
ENGINEERING													
Technical Supervisors.....	2	5	2	5	2	2	18						
Technical Producers.....	3	15	3	11	3	3	38						
Technicians.....	37	151	37	188	43	39	495						
TV Assistants & Trainees.....		67	3	35	4	4	113						
Storekeepers.....	1	8	1	9			19						
Building & Studio employees.....	1	1	1			2	5						
ADMINISTRATIVE SERVICES													
Secretaries & Stenographers.....	5	29	8	50	5	10	107						
Clerks.....	4	58	6	57	2	6	133						
Receptionists.....		3	3	4			10						
Office Boys.....			2	7			9						
Others.....													
TOTAL.....	95	865	97	933	118	143	2251	146	13	3	2		164
EXECUTIVE													
Regional Officers.....								1					1
PROGRAM													
Program Supervisors.....								17					17
Producers.....								9		1	1		11
Announcer-Producers.....								43					43
Announcers.....								3					3
News Editors & Writers.....								16					16
Production & Pgm. Ass'ts.....								1					1
Translators.....								13					13
Music Librarians & Clerks.....													
PRESS & INFORMATION													
P. & I. Representatives.....								2					2
ENGINEERING													
Engineering Supervisors.....								1					1
Technicians & Operators.....								1	8				9
Mechanical Riggers.....									2				2
Storekeepers & Stores Clerks.....									1				1
Building & Studio employees.....									2				2
ADMINISTRATIVE SERVICES													
Administrative Officer.....								1					1
Treasurer's Representatives.....													
Secretaries & Stenographers.....								16		1	1		18
Clerks.....								22					22
Receptionists, Switchboard & Teletype Operators.....										1			1
Office Boys.....													
TOTAL.....								146	13	3	2		164
RECAPITULATION													
Radio and Integrated Services.....												2607	
International Service.....												164	
Television.....												2251	
GRAND TOTAL.....												5022	

CANADIAN BROADCASTING CORPORATION

STAFF STATISTICS

Radio and Integrated Services

1 April 1956

684

		Newfoundland				Maritimes				Quebec			Ontario			Prairies			British Columbia		Foreign Offices		
	HEAD-OFFICE	St. John's	Corner Brook	Gander	Grand Falls	Halifax	Sackville	Sydney	Moncton	Montreal	Quebec	Chicoutimi	Toronto	Ottawa	Windsor	Winnipeg	Edmonton	Regina	Vancouver	Prince Rupert	New York	London	TOTAL
EXECUTIVE																							
Executive.....	3									2			2										3
Division Heads & Ass'ts.....	12	1				1				1	1	1	1		1	1	1	1	1				16
Regional Officers.....			1	1	1			1	1	2				1	1								6
Station Managers.....																							14
PROGRAM																							
Program Supervisors.....	1					2			1	8			17	1	1	2	1		1		1	1	37
Producers.....		3				7				38	2		45	2		12	1	2	10	1			123
Commentators.....	1	1				2				2			2			3	1	1	3				16
Announcers.....		6	5	4	4	8		4	4	21	5	3	16	9	3	16	5	5	13	4			135
News Editors.....		5				4				13			17		1	6			6				52
Production & Program Ass'ts																							
Continuity Writers.....						2				4			12			5			3		1		27
Music Librarians, Copyists & Clerks.....						3			1	17	1		13	2	1	5	1	1	5				50
COMMERCIAL																							
Commercial Supervisors & Representatives.....						1				7			16	1		2			2				29
PRESS & INFORMATION																							
P. & I. Representatives.....	3					2				12			13	2		2			2				36
ENGINEERING																							
Engineering Supervisors.....	1	1				1	1			19			3			1			1				28
Engineers.....										50													50
Architects & Draftsmen.....										24													24
Technicians & Operators.....		13	1	1	1	14	7	6	5	95	10	9	60	16	8	37	8	8	21	2			322
Wiremen & Machinists.....										19			3										22
Storekeepers & Stores Clerks.....	2	1				5				38			23			5			6				80
Building & Studio employees....	1						1			23			24		1	5	1	1	2				59
ADMINISTRATIVE SERVICES																							
Personnel & Administrative																							
Officers.....	8	1				1				5			5			1			1				22
Treasurer's Representatives.....		1				2				2			2	1		2			2				12
Secretaries & Stenographers.....	72	3	1	1	1	13	1	1	1	69	1	1	78	5	1	13	2	1	12	1			278
Clerks.....	245	7				24	1	2	4	269	2	3	284	17	3	48	5	5	51	2			972
Receptionists, Switchboard & Teletype Operators.....	5	3				4		1	2	22	3	1	23	4	1	5	1	1	9				85
Office Boys.....	11					3				20			18	1		3			4				60
Others.....	29									9			8			3							49
TOTAL.....	394	46	8	7	7	99	11	15	19	791	25	18	685	62	21	177	27	26	155	11	2	1	2607

SPECIAL COMMITTEE

BROADCASTING

STAFF STATISTICS

DATE: March 31, 1957

	TELEVISION								INTERNATIONAL SERVICE						
	Newfoundland	Halifax	Montreal	Ottawa	Toronto	Winnipeg	Vancouver	Sub-Total	TOTAL	Montreal	Sackville	Ottawa	Toronto	Sub-Total	TOTAL
EXECUTIVE															
Directors & Assistants.....	1	2	1	3	2	1	10			2				2	
Senior Administrative Staff.....	1	2		1	1	1	6			1				1	
Junior Administrative & Clerical Staff..	1	4	1	4	1	2	13	29		3				3	6
PROGRAM															
Program Directors & Assistants.....	2	2	1		2	2	9			4				4	
Supervising Producers & Producers.....	5	71	4	51	7	14	152			16				16	
Announcers.....				1			1			12				12	
Co-ordinating Producers & Prod. Ass'ts.	6	33	9	41	8	9	106			42	2		1	15	
Script-Assistants.....	6	68	4	50	6	9	143			42				42	
Presentation, Casting & Script.....		2		4			6			13				13	
Other Production Staff.....				5			5			2				2	
Program Clearance & Traffic.....		20	1	7			28			4				4	
Administrative & Clerical Staff.....	2	31	13	49	4	14	113	563		7				7	
FILM															
Directors & Supervisors.....	1	4		7	1	1	14			26				26	
Editors & Assistants.....	13	32	5	111	10	13	184			5				5	
Camermen & Photographers.....	3	9	2	8	2		29			4				4	
Production & Screening.....		2		2			4			10				10	
Procurement & Traffic.....		6		4			10			29				29	
Librarians & Assistants.....	3	2		20	2	2	29			87				87	
Administrative & Clerical Staff.....	6	21		56	1	3	87	357		5				5	7
TV NEWS															
Editors-in-charge.....		1		4		1	6			2	1			3	
Editors.....		11	2	26		6	45			7	7			7	
Administrative & Clerical Staff.....		7		11			18	69		2	2			2	
DESIGN & STAGING															
Directors & Assistants.....	1	4		1	1	1	8			4				4	
Functional Supervisors.....		9		12		2	23			1				1	
Set Designers & Assistants.....	2	41		28	1	4	76			2				2	
Graphic Designers & Apprentices.....	3	23	2	23	4	3	58			1				1	
Scenic Artists, Painters & Helpers.....	3	46		35		11	95			2				2	
TOTAL										146	13	2	2	163	

Carpenters & Helpers.....	3	66		38	4		111	
Propmen.....	2	33	2	48		3	88	
Stagehands & Staging Attendants.....	6	113	4	115	4	9	251	
Warehouse Attendants & Drivers.....		37					37	
Costumers & Wardrobe Employees.....	2	59		38		3	102	
Make-up.....	2	19		9		3	33	
Administrative & Clerical Staff.....	2	32		19			53	935
ENGINEERING								
Technical Directors & Assistants.....	3	2	1	2	2	2	12	
Technical Supervisors & Assistants.....	1	5	2	10		4	22	
Technical Producers & Instructors.....	4	19	3	11	5	4	46	
Technicians.....	60	187	43	214	47	47	598	
TV Assistants & Trainees.....	8	80	3	37	4	7	139	
Building & Studio Employees.....	2		1			2	5	
Junior Administrative & Clerical Staff..	5	14		8	1	3	31	853
P & A SERVICES								
Receptionists & Clerks.....			5				5	5
TOTAL.....	159	1119	109	1113	120	191	2811	

RECAPITULATION

Radio and Integrated Services.....	2,965
International Service.....	163
Television.....	2,811
GRAND TOTAL.....	5,939

CANADIAN BROADCASTING CORPORATION
STAFF STATISTICS
 RADIO AND INTEGRATED SERVICES
 DATE: March 31, 1958

	Head Office—Ottawa	Headquarters—Montreal	Headquarters—Toronto	NEWFOUNDLAND				MARITIMES				QUEBEC		ONTARIO			PRAIRIES			BRITISH COLUMBIA			Foreign Offices	Sub-Total	TOTAL
				St. John's	Corner Brook	Gander	Grand Falls	Halifax	Sackville	Sydney	Moncton	Montreal	Quebec	Chicoutimi	Toronto	Ottawa	Windsor	Winnipeg	Edmonton	Regina	Vancouver	Prince Rupert			
EXECUTIVE.....	7																							7	
Executive.....	22							2				2			2			1			1			22	
Divisional & Regional Officers.....	9	2	2	1				1				3	1	1	1	1	1	1	1	1	1	1		28	
Senior Officers.....	9				1	1	1			1	1	3			2									14	
Other Senior Staff.....	7											4			1						1			9	
Senior Secretarial Staff.....	7											1			1									14	
Reference Library.....												8			6									14	
Junior Administrative & Clerical Staff.....	16							2				4			2			2			2			28	122
PROGRAM.....																									
Program Directors & Supervisors.....	5	24						4				6			2			2			3		4	50	
Producers & Organizers.....	1	36	7					10			2	43	2		14	3		14	1	2	11	1		147	
Announcers & Commentators.....		3	7	4	4	4		13		4	5	37	4	3	22	10	3	18	6	6	18	4		175	
Newsroom Staff.....		4	6					9				18			18			10			8			73	
Other Production Staff.....		8						1				4			5			3			3		1	25	
Music Librarians & Clerks.....			1					5			1	26	1		20	2	1	6			5			68	
Program Clearance & Traffic.....								4				14			32			18			8			76	
Production Services.....		13										35			13	4	2		1	1	1	2		72	
Administrative & Clerical Staff.....	6	43	6	1	1	1	12			2	2	25	1		1	2	1	10	5	3	9	2		133	819
ENGINEERING.....																									
Engineering Supervisors.....	1	9	3	1				1	1			2			2	1		1			1			23	
Engineers.....		49																						49	
Architects and Draftsmen.....		26																						26	
Technical Supervisors & Instructors.....		1	3	2				1	1	1	1	8	2	2	8	3	1	4	2	2	3	1		46	
Technicians & Operators.....		4	1	9	1	1	1	14	6	5	4	79	7	6	54	11	7	32	7	6	21			277	
Wiremen and Machinists.....		20													3									23	
Purchasing & Stores Personnel.....		29		1				7				22			25	6		5			8			103	
Programme Clearance & Traffic.....																									
Building & Studio Employees.....	3								1			122		1	28		1	7	1	1	2			167	
Administrative & Clerical Staff.....	3	36	10	1				2	1		1	7			5	1		2	1		3			73	787

AUDIENCE RESEARCH																						
Supervisors & Department Heads...	2																					3
Specialists.....	18																					19
Junior Administrative & Clerical																						
Staff.....	24																					29 51
COMMERCIAL																						
Supervisors & Department Heads...		8	1					1							7		2		2		2	23
Sales Representatives & Assistants...		21							1						10			1		1		34
Administrative & Clerical Staff.....		79						6							42		4		4		6	141 198
PRESS & INFORMATION																						
Supervisors & Department Heads...	4														4		5		1		1	16
Representatives, Editors & Writers..	2														16		19	2		4	50	
Information Bureau & Receptionists.	1														18		24				43	
Junior Administrative & Clerical																						
Staff.....	7							4							12		28	2		5	4	62 171
STATION RELATIONS																						
Supervisors.....	2																					3
Junior Administrative & Clerical																						
Staff.....	15																					16 19
P & A SERVICES																						
Department Heads, Managers &																						
Reps.....	6														1		2		1		1	15
Supervisors & Assistants.....	26		1												7		6			1	1	42
Central Registry Employees.....	41		4					12	1	1	1	68	1	1	49	3	1	9	1	1	16	210
Receptionists, Swbrd. & Teletype																						
Operators.....	5		3					8			2	20	3	1	14	5	1	5	1	1	11	80
Junior Administrative & Clerical																						
Staff.....	53							6	1		1	104	1	2	67	3		6		1	6	251 598
TREASURER'S																						
Functional Supervisors & Reps...	10	1													1		2	1		1		18
Section Heads & Assistant.....	16	4		1											9		9		3		3	46
Junior Administrative & Clerical																						
Staff.....	107	30		4				21				74	1		71	16		25		25		374 438
TOTAL.....																						
	413	211	258	56	7	7	7	153	12	14	21	870	24	17	566	83	19	204	27	25	192	5 3203

CANADIAN BROADCASTING CORPORATION

STAFF STATISTICS

DATE: 31 March 1958

	TELEVISION									INTERNATIONAL SERVICE						
	Newfoundland	Halifax	Montreal	Ottawa	Toronto	Winnipeg	Vancouver	Sub-Total	TOTAL		Montreal	Sackville	Ottawa	Toronto	Sub-Total	TOTAL
EXECUTIVE																
Directors & Assistants.....	2	1	2	1	2	2	1	11		EXECUTIVE						
Senior Administrative Staff.....		1	3	1	2	1	2	10		Regional Officers.....	2				2	
Junior Administrative & Clerical Staff..		1	4	1	4	1	2	13	34	Administrative Officer.....	1				1	
										Junior Administrative & Clerical Staff..	2				2	5
PROGRAM																
Programme Directors & Assistants.....		2	3	2	1	2	1	11		PROGRAM						
Supervising Producers & Producers.....		7	79	4	55	10	13	168		Program Supervisors.....	4				4	
Announcers.....					2			2		Section Heads.....	16				16	
Co-ordinating Producers & Prod. Ass'ts.		6	32	9	42	7	8	104		Producers.....	13		2	1	16	
Script-Assistants.....		6	75	4	51	7	5	148		Announcer Producers.....	44				44	
Presentation, Casting & Script.....			9		8			11		Announcers.....						
Other Production Staff.....			3		9			18		Newsroom Staff.....	13				13	
Programme Clearance & Traffic.....			23	2	8			33		Policy Editors.....	3				3	
Administrative & Clerical Staff.....			30	13	39		12	94	589	Writers.....	5				5	
										Translators.....	7				7	
										Program & Research Assistants.....	1				1	
										Junior Administrative & Clerical Staff..	28		1	1	30	139
FILM																
Directors & Supervisors.....		2	4		10	1	1	18								
Editors & Assistants.....		15	38	5	106	10	11	185		PRESS & INFORMATION						
Camermen & Photographers.....	1	4	8	4	8	3	5	33		P & I Representatives and Assistants....	2				2	
Production & Screening.....			3		4			7		Junior Administrative & Clerical Staff..	5				5	7
Procurement & Traffic.....			8		4			12								
Librarians & Assistants.....		4	3		18	3	3	31								
Administrative & Clerical Staff.....		8	26		65	8	2	109	395							

TV NEWS							
Editors-in-charge.....	2	1	5	1	9		
Editors.....	12	3	25	6	46		
Administrative & Clerical Staff.....	9		14		23	78	

DESIGN & STAGING							
Directors & Assistants.....	2	4		2	1	1	10
Functional Supervisors.....	1	11	1	22	1	5	41
Set Designers & Assistants.....	3	39		30	3	4	79
Graphic Designers & Apprentices.....	1	25	3	27	3	3	62
Scenic Artists, Painters & Helpers.....	3	49		36	4	3	95
Carpenters & Helpers.....	3	71		44	4	5	127
Propsmen.....	2	32		44	4	7	92
Stagehands & Staging Attendants.....	6	134	4	126	7	8	285
Warehouse Attendants & Drivers.....	2	59					61
Costumers & Wardrobe Employees.....	2	54		35	3	1	95
Make-up.....	2	17		9	3	3	34
Administrative & Clerical Staff.....	2	42		20			64
							1045

ENGINEERING							
Technical Directors & Assistants.....	2	2	1	2	2	2	11
Technical Supervisors & Assistants.....	6	5	2	9	4	4	30
Technical Producers & Instructors.....	3	22	3	13	5	5	51
Technicians.....	56	208	47	226	62	50	649
TV Assistants & Trainees.....	5	72	5	37	5	7	131
Building & Studio Employees.....	3	1	1			2	7
Junior Administrative & Clerical Staff..	6	14	1	8	1	3	33
							912

P & A SERVICES

Receptionists & Clerks.....			6			6	6
TOTAL.....	3	167	1237	127	1172	167	186
							3059

ENGINEERING							
Engineering Supervisors & Assistants....	2	1					3
Technicians & Operators.....		7					7
Mechanical Riggers.....		3					3
Storekeepers & Stores Clerks.....		1					1
Building & Studio Employees.....		2					2
Junior Administrative & Clerical Staff..	4						4
							20

TOTAL.....	152	14	3	2			171
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RECAPITULATION

Radio and Integrated Services.....	3,203
International Service.....	3,059
Television.....	171
GRAND TOTAL.....	<u>6,433</u>

AUDIENCE RESEARCH																								
Supervisors and Department Heads.	2																							
Specialists.	14																							
Junior Administrative and Clerical Staff	21																							
COMMERCIAL																								
Supervisors and Department Heads.	11	1																						
Sales Representative and Assistants.	19																							
Administrative and Clerical Staff...	78	1																						
INFORMATION SERVICES																								
Supervisors and Department Heads.	4																							
Representatives, Editors and Writers	5																							
Information Bureau and Receptionists.	1																							
Junior Administrative and Clerical Staff	8																							
STATION RELATIONS																								
Supervisors.	1	2																						
Junior Administrative and Clerical Staff	11	9																						
P & A SERVICES																								
Department Heads, Managers and Reps.	6																							
Supervisors and Assistants.	22	1																						
Central Registry Employees.	38	4																						
Receptionists, Swbrd. and T Type Operators.	8	3																						
Junior Administrative and Clerical Staff	42																							
SYSTEMS AND PROCEDURES																								
Supervisors.	3																							
Analysts.	11																							
Administrative and Clerical Staff...	9																							
TREASURER'S																								
Functional Supervisors and Reps....	9	1																						
Section Heads and Assistant.	17	4	1																					
Junior Administrative and Clerical Staff	76	27	4																					
TOTAL	393	208	287	59	9	6	8	151	12	14	22	935	25	18	688	92	21	216	25	23	210	12	24	3,458

STAFF STATISTICS
RADIO AND INTEGRATED SERVICES

DATE: March 31, 1959

	Head Office—Ottawa	Headquarters—Montreal	Headquarters—Toronto	NEWFOUNDLAND				MARITIMES				QUEBEC		ONTARIO			PRAIRIES			BRITISH COLUMBIA			Foreign Offices	Sub-Total	TOTAL
				St. John's	Corner Brook	Gander	Grand Falls	Halifax	Sackville	Sydney	Moncton	Montreal	Quebec	Chicoutimi	Toronto	Ottawa	Windsor	Winnipeg	Edmonton	Regina	Vancouver	Prince Rupert			
EXECUTIVE																									
Executive.....	7			1				2	1			3		3				3			2		1	8	
Divisional and Regional Officers....	12	2			1	1	1	1		1	1	3	1	1	3	1	1	3	1	1	1	1	3	28	
Senior Officers.....	10							1				3		3										32	
Other Senior Staff.....	10											1		3							1			16	
Senior Secretarial Staff.....	10											8		7										13	
Reference Library.....																								15	
Junior Administrative and Clerical Staff.....	27							2				5	1	2				3			3	1		44	156
PROGRAM																									
Program Directors and Supervisors.....			28					3				7		2				3			3		6	52	
Producers and Organizers.....	1	43	7	7				11			2	51	3	12	2			15	1	1	12	1	1	163	
Announcers and Commentators.....		3	7	5	3	4		13		4	5	38	4	3	23	11	3	19	6	6	18	4	6	185	
Newsroom Staff.....		3	7					9				20			19			10			8			76	
Other Production Staff.....		10						2				7			5			2			3		1	30	
Music Librarians and Clerks.....			1					5			1	26	1		20	2	1	6			5			68	
Program Clearance and Traffic.....								5				15			36			18			8			82	
Production Services.....		14										35			14	2	2		3	1	1	3		75	
Administrative and Clerical Staff..	2	51	7	2	1	2	11			2	2	26	1	1	2	2	1	9	3	3	10		3	139	870
ENGINEERING																									
Engineering Supervisors.....	1	9	3	1				1				2		1	1			1			1			21	
Engineers.....		53	1															1						55	
Architects and Draftsmen.....		25																						25	
Technical Supervisors and Instructors		3	3	2				2	1	1	1	8	2	2	8	3	1	4	2	2	3	1	1	50	
Technicians and Operators.....		6	1	9	1	1	1	14	6	5	5	80	7	6	55	11	7	34	5	6	20	1	2	283	
Wiremen and Machinists.....		19													3									22	
Purchasing and Stores Personnel....		24		1				6				24			24	6		6			8			99	
Program Clearance and Traffic.....																									
Building and Studio Employees.....	3											130		1	112		2	7	1	1	13			270	
Administrative and Clerical Staff...	2	35	8	1				2	2		1	8			10	1		2	1		3			76	901

STAFF DISTRIBUTION

DATE: March 31, 1959

	TELEVISION										INTERNATIONAL SERVICE						
	Newfoundland	Halifax	Montreal	Ottawa	Toronto	Winnipeg	Calgary	Vancouver	Foreign Offices	Sub-Total	TOTAL	Montreal	Sackville	Ottawa	Toronto	Sub-Total	TOTAL
EXECUTIVE																	
Directors and Assistants.....	2	1	2	1	2	2		1		11		2				2	
Senior Administrative Staff.....		1	3	1	12	2		2		21		1				1	
Junior Administrative & Clerical Staff.....		1	5	1	4	1		1		13	45	2				2	5
PROGRAM																	
Program Directors and Assistants		2	3	2	7	2		1		17		3				3	
Supervising Producers and Producers.....		8	89	6	59	11		16		189		16				16	
Announcers.....					3					3		13		2	1	16	
Co-ordinating Producers and Prod. Ass'ts.....		7	33	9	43	8		9		109		43				43	
Script-Assistants.....		7	90	6	56	8		8		175		13				13	
Presentation, Casting and Script..			3		18					21		2				2	
Other Production Staff.....			15		1					16		7				7	
Program Clearance and Traffic....			24		8					34		6				6	
Administrative and Clerical Staff.		5	33	11	35			4		88	652	1				1	
FILM																	
Directors and Supervisors.....		2	3		11	2		1		19							
Editors and Assistants.....		15	40	6	101	9		12		183		2				2	
Camermen and Photographers...	1	4	10	4	10	4		5		38		5				5	7
Production and Screening.....			4		4					8							
Procurement and Traffic.....			7		4					11							
Librarians and Assistants.....		4	4		19	3		3		33							
Administrative and Clerical Staff.		3	27		80	8		7		125	417						
TV NEWS																	
Editors-in-charge.....			4	1	4			1		10							
Editors.....			16	5	28			6		55							
Administrative and Clerical Staff.			9		19			1		29	94						
DESIGN AND STAGING																	
Directors and Assistants.....		2	5		3	1		1		12							
Functional Supervisors.....		1	16		18	2		5		42							
EXECUTIVE																	
Regional Officers.....												2				2	
Administrative Officer.....												1				1	
Junior Administrative & Clerical Staff.....												2				2	5
PROGRAM																	
Program Supervisors.....												3				3	
Section Heads.....												16				16	
Producers.....												13		2	1	16	
Announcer Producers.....												43				43	
Announcers.....												13				13	
Newsroom Staff.....												13				13	
Policy Editors.....												2				2	
Writers.....												7				7	
Translators.....												6				6	
Program and Research Assistants.												1				1	
Junior Administrative & Clerical Staff.....												30		1	1	32	139
INFORMATION SERVICES																	
Representatives and Assistants....												2				2	
Junior Administrative & Clerical Staff.....												5				5	7
ENGINEERING																	
Engineering Supervisors and Assistants.....												2	1			3	
Technicians and Operators.....												7				7	
Mechanical Riggers.....												3				3	
Storekeepers and Stores Clerks...												1				1	
Building and Studio Employees...												2				2	
Junior Administrative & Clerical Staff.....												5				5	21
TOTALS.....												153	14	3	2		172

Set Designers and Assistants.....	2	39		33	2		4	80	
Graphic Designers and Apprentices	2	30	3	28	3		3	69	
Scenic Artists, Painters and									
Helpers.....	3	39		39	4		3	88	
Carpenters and Helpers.....	3	62		46	4		5	120	
Propsmen.....	3	31	3	51	5		5	98	
Stagehands & Staging Attendants.	7	138	4	163	8		10	330	
Warehouse Attendants & Drivers.	2	81			1			84	
Costumers & Wardrobe Employees	2	54		42	4		4	106	
Make-up.....	2	17		10	4		3	36	
Administrative & Clerical Staff...	2	48		32	1		1	84	1149
ENGINEERING									
Technical Directors and Assistants	2	2	1	2	2	1	2	12	
Technical Supervisors & Assistants	6	6	3	12	4	3	5	39	
Technical Producers & Instructors.	4	24	4	16	5		5	58	
Technicians.....	56	229	52	257	50	21	59	724	
TV Assistants and Trainees.....	7	92	6	58	10		3	176	
Building and Studio Employees...	3	1	1				3	8	
Junior Administrative & Clerical									
Staff.....	6	19	1	12	1	4	4	47	1064
TOTAL.....	3	175	1357	133	1350	171	29	203	3421

RECAPITULATION

Radio and Integrated Services.....	3,458
International Service.....	172
Television.....	3,421
GRAND TOTAL.....	7,051

CANADIAN BROADCASTING CORPORATION

COMMERCIAL STAFF

As at March 31st

—	St. John's	Halifax	Montreal	Ottawa	Toronto	Windsor	Winnipeg	Vancouver	Total
1956*.....	0	1	7	1	16	0	2	2	29*
1957.....	0	6	38	5	105	0	7	7	168
1958.....	1	8	59	6	108	0	7	9	198
1959.....	2	7	65	7	108	1	7	11	208

* Statistics available on Supervisors and Sale Representatives only.

ITEM E-4

BROADCASTING COMMITTEE AGENDA

CBC INFORMATION SERVICES

EXPENDITURES, STAFF AND REVENUE, 1953-1958 (IN THOUSANDS OF DOLLARS)

APPENDIX "E"

Location	Fiscal Year Ending March 31st	Salaries and Wages	Other Expenditures	Total	Revenue	Net	Number of Staff
Head Office.....	1954	14	9	23	—	23	4
	1955	33	18	51	—	51	8
	1956	48	15	63	—	63	11
	1957	68	29	97	—	97	11
	1958	73	31	104	—	104	14

Halifax.....	1954	7	5	12	—	12	2
	1955	11	7	18	—	18	3
	1956	16	8	24	—	24	5
	1957	22	9	31	—	31	7
	1958	26	12	38	—	38	7
Montreal.....	1954	100	161	261	6	255	30
	1955	117	164	281	6	275	34
	1956	127	57	184	7	177	40
	1957	143	71	214	8	206	44
	1958	152	74	226	11	215	50
Toronto.....	1954	118	146	264	11	253	35
	1955	131	145	276	11	265	37
	1956	164	153	317	12	305	56
	1957	202	230	432	11	421	63
	1958	261	271	532	13	519	76
Ottawa.....	1954	—	—	—	—	—	—
	1955	4	1	5	—	5	1
	1956	12	4	16	—	16	3
	1957	13	3	16	—	16	4
	1958	15	3	18	—	18	4
Winnipeg.....	1954	14	28	42	8	34	4
	1955	24	35	59	8	51	7
	1956	28	29	57	8	49	8
	1957	36	36	72	11	61	10
	1958	39	47	86	12	74	10
Vancouver.....	1954	16	30	46	4	42	5
	1955	24	33	57	4	53	7
	1956	30	26	56	4	52	9
	1957	33	25	58	3	55	9
	1958	31	25	56	4	52	10
TOTAL.....	1954	269	379	648	29	619	80
	1955	344	403	747	29	718	97
	1956	425	292	717	31	686	132
	1957	517	403	920	33	887	148
	1958	597	463	1,060	40	1,020	171

NOTE: Above represents departmental costs applicable to Information Services. It does not include any proration of supervisory and management overhead. Travelling 1954—\$5,000—1955—\$8,000—1956—\$10,000—1957—\$14,000—1958—\$17,000. Revenue shown is primarily from sale of CBC Times and La Semaine à Radio-Canada.

JUNE 25th, 1959.